New Scenarios for the Touristic European Maritime Coast

Nadia Fava, Marisa García Vergara Eds.

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edited by Nadia Fava and Marisa García Vergara

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FOREWORD

Palafrugell, Spain

'New Scenarios for the Touristic European Maritime Coast' is the title of the Lifelong Learning Programme held on 14th-24th June 2014 at the University of Girona (Girona, Spain). This was an intensive programme in architecture, urban planning, urban design, landscape, construction and tourism and was funded by the European Union as part of its objective to produce innovative thinking to meet the challenges of the new tourism modalities and behaviours in order to plan how to integrate the territory into a low impact multi-scale territorial project.

An Intensive Programme is a short term (10 days) study programme designed to bring together students and professors from higher educational institutions in the EU with a view to increasing the quality and the volume of multilateral cooperation between higher educational establishments in Europe.

Around fifty diploma and graduate students, along with nine professors from the four universities partnering the programme (Universitat de Girona, Univesità de la Sapienza, Rome, Aalborg University, Aalborg, Yeni Yüzyil University, Istanbul, Universidade Lusófona de Humanidades e Tecnologias, Lisbon), took part in the intensive course.

The topics of the IP have since been incorporated into the teaching and research programmes of the partner schools, and assume an experimental and innovative design approach. Prior learning was fundamental for the success of the charrete, where students were required to share their multicultural academic knowledge on the issue of tourism.

Sea Path, Palafrugell

NEW SCENARIOS FOR THE EUROPEAN MARITIME COAST

Nadia Fava, Marisa García, Manel Bosch

The aim of the "New Scenarios for the Touristic European Maritime Coast" Intensive Programme[1] held at the University of Girona in conjunction with the Univesità de la Sapienza, Rome, Aalborg University, Aalborg, Yeni Yüzyil University, Istanbul, and the Universidade Lusófona de Humanidades e Tecnologiats, Lisbon, was to create a European interdisciplinary platform to meet the challenges of the new European tourist modalities and behaviours and to plan how to integrate the territory in a sustainable project and whose results could be presented to the local society and public administration.

After years of tourism expansion and development on the European coastline (predominantly in the Mediterranean countries), it would now seems to be appropriate to consider the economic, social, environmental sustainability of the current situation. New tourist destinations, new products for tourists, at prices which would have been unthinkable some years ago, compete with what established tourism has on offer.

In fact, the coastline and ports have tended to be looked at primarily as an economic resource, but we can also observe the recent emergence of new dynamics involving a re-evaluation of the sea, the seascape, the maritime landscape, and maritime tourism, in which architecture and urbanism could reflect a possible equilibrium between the economics and the new trends of the tourist exploitation of the maritime heritage and its resulting inexorable damage, and perhaps consider a requalification of the urban place, the restoration of the natural environment along the waterfront, recovering landscape values, and their spatial multifunctionality.

With the globalization of the tourist industry, the consumer expects products that are ever more exclusius and singulars. Thus, within a more integrated vision of tourism vision and image culture, both quality and difference would appear to be what is being demanded.

Fifty-two students and nine professors participated in the 10 days of workshops where low impact tourism theory provided the backdrop to the strategic study case: Palafrugell. Palafrugell is a small town on the Catalan seaboard in the north of Spain and is one of the better conserved coastal areas of the Costa Brava as well one of the most characteristic and distintive. The area itself constitutes a main town (Palafrugell) and three coastal villages: Calella, Llafranc and Tamariu. Almost 4 kms of farmland separate the three villages from Palafrugell itself. In the past, the municipality was mostly concerned with developing only 'sea and beach' tourism, but now their main concern is how to decentralize, amplify, and diversify the tourism offered. The main issue suggested by the students' and professors' charrete were: 1) to exploit the agricultural and forestry land that connects Palafrugell and the coast as an opportunity for a new form of tourism, one that could be shared by the local inhabitants as well and 2) to look to the sea, the beach and the coastal walkway as a starting point to develop a strategy for new types of water and coastal front use and contact.

The results illustrate new images for tourism in these areas. They review some past arguments for renovating the architecture of tourism; such as how city, countryside and tourism interrelate, the relationship between structure and changeable architecture and finally the passage from the one iconic image (sand and sea) to a new brand image that is more disperse and sustainable.

THREE PAST IDEAS FOR THE NEW TOURISM FRONTIERS

City countryside and tourism: 'Logis et Loisirs', CIAM V, Paris 1937

The architectural debate on mass leisure came about as a result of the CIAM V- 'Logis et Loisirs', Paris 1937. The theme of mass leisure then went on to become an explicit issue in the international architectural forum and was related to a new notion of city and country, of urban and rural, one that would radically depart from the traditional binary opposition[2]. Moreover, it challenged the prevailing notions of the 'vacation' as a practice of the elite and introduced a more democratic model for vacations.

At this congress Le Corbusier, J.M. Sert, C. van Estereren, A. Aalto, among other well-known architects, participated recalling and explaining the experience of the first mass tourism projects during the thirties. In France and Spain in particular, the development of mass tourism largely took place during the so-called "*thirty glorious years*" of economic growth and the related rise of mass consumption and the introduction of the welfare state. It was during these years that for the first time ever leisure became an important and undeniable social fact[3]. In the first instance, Le Corbusier's 1937 pronouncement was that, "'*Dwelling and Leisure' seen as an obligation of society towards everybody, becomes a direct ancillary (prolongement) of public services*" illustrates how the introduction of the paid vacations (congés payés)rapidly forged a new understanding of leisure and vacations, where urban and rural are defined as interrelated and interdependent categories[4]. The arguments for this interdependency are not based on an abstract theoretical construct, but rather on a set of social and political intentions geared to generate a practice of mass leisure as one of the aspect of the emerging society of welfare and mass consumption. In the conclusion it is stated that the city should help to increase rural area wellbeing which in turn feeds, physically and spiritually, the urban area [5].

In the other reports, summarized in the "Commission resolution"[6], attention centred on how leisure organization was required for harmony in society and as a space for the relationships between the different needs. In fact the Polish delegate, S. Sirkus, highlighted diverse leisure needs: the urban citizen asks for the countryside and the people from the countryside wish to go to a more technology advanced place[7].

Between structure and ephemeral architecture:

"Planning and Design for Leisure", George Candillis, 1972

After the post-war experience in tourism architecture, but mostly after his large experience in tourism planning architecture[8], the planner and architect G. Candillis wrote the second most pivotal text/manual in the field, less axiomatic than the CIAM text and with a more experimental attitude, even if the departure point was that which had been stated during the V CIAM, 1937 in the pre-war architecture debate.

In his book Candillis reveals his attitude to this topic. According to Candillis, tourism projects were the opportunities to research the role and meaning of one of the mass practises that was considered representative of the emerging welfare society and the following phenomena of mass consumption[9].

The book has a short forward describing the basic assumption and four chapters on different ways of assembling architectonic modules for generating holiday resorts for the worker of various types and quality. The final chapter in his book deals with planning.

For the architect, tourism is not only a temporary activity, but also its requirements can vary between different social classes. Candillis' idea is that a clear planning organization[10] facilitates possible architectural experimentation in the use of changeability during the year, as well with the passing of time, without losing its global image. Territorial tourism planning would appear to be the first step for a successful result.

In fact, in his last chapter dealing with planning, the author states that tourism planning needs 'to have a territorial strategy, in order to avoid the same pitfalls and mistakes as the Costa Brava has made, where anarchy, confusion, promiscuity, isolation and a lack of services are the main characteristics[11].

G. Candillis explains that it is 'unimaginable to transform an entire region only from the point of view of leisure. We must be able to anticipate and guarantee the continuity of the daily life of the local people. Problems of symbiosis, the ability to adapt and spontaneity are what define the character of the regional assessment planned for mass entertainment[12].

The author carries on to say that, 'during the holiday period providing continuity for the daily life of the inhabitants who live in those regions normally must be guaranteed'[13].

From fragmentation to sequences:

C.Sitte, K.Lynch and R.Venturi

In this section we move on to the tourism topics which relate mostly to the construction of a new promotional image that will ultimately have the power, along with other factors such as the socioeconomic and political situation of a country, to construct the city for its visitors. Such ideas can be seen to various degrees in Celebration, Florida, a city invented entirely out of the possible wishes and desires real city users in places like Paris, London, Venice and Barcelona, among others, might have. From these experiences it seems that The territories of visitors include an explanation and new map to guide visitors and at the same time reference points representative of the entire territories have been constructed. Practitioners and scholars[14], speaking about cities, talk about the "*brandified*" metropolis, where the city itself becomes or is transformed into its own imitated, deformed image.

In the contemporary era, the perception and image of the city have been objects of studies since the middle of the nineteenth century, with interest expanding to the rules that governed the gestalt prin-

ciples in a large number of fields of knowledge. An example of this trend in architecture and urban planning is Camillo Sitte's book[15] which focuses on the correct control of the perception of an urban environment as the conceptual framework for shaping urbanity and providing a sense of belonging. The methodology proposed by C. Sitte and followed by R.Unwin[16] and C.Bulls[17], can be defined as "*discrete*". In fact, the author proposes urban planning projects that first, after an exhaustive analysis, have to identify the best places for the location of public spaces, define the city's images, and subsequently define the overall structure of the city.

In the 1960s, as a response to some of the results of the modern movement, new research with a different focus began into the image of the city and territories in the United States. On the one hand Kevin Lynch's[18] studies, at MIT in Boston, which underlined the need to find principles of orientation in the city based on two principle qualities and which in some manner had to encompass the entire structure: 'legibility', which is essentially the ease with which people understand the layout of a place: in other words the pattern of the city, and 'imageability', which is the quality in a physical object that gives it a high probability of evoking a strong image or memory in any given observer.

On the other hand, R. Venturi[19] with his book "*Learning from Las Vegas*" tries to individuate the rules and patterns and the meaning of the tourist-oriented casino city. The city is projected as a strip, just like a movie strip, and it has taken in account the sequences and the mutual relationships of the different images.

C. Sitte, K. Lynch and R. Venturi all arrive to a similar conclusion, in which it is evident that if the perception and the construction of the image of the territory is one of the main objectives of urban planning then it must be carried out in segments, by zones, that represent the various images that the tourist can appreciate. The idea it seems to be clear: the "*continuum*" of the medieval city or the abstract repetition of the functional city does not respond to these criteria.

THE NEW IMAGES OF TOURISM

The students' projects develop, speak of itineraries, of routes from one place to another with little intervention and with various functional 'stops' to discover, rediscover, listen, interpret, and understand the territory. They articulate a transaction to a more widespread cross-section of the tourism discipline. In Europe on the whole, planning policies on tourism, at least in the territorial and urban policies, are tending to be included in overall planning.

The charrete results give the impression that the architecture of tourism has uncovered new ways to describe the city and territory, using concepts such as liquid[20], diffuse and porous[21] which move the interpretative model from a hierarchical up-down image to a bottom-up mental picture of the territory.

In Europe touristic policies, in the urban and regional level planning, are tending to be included in the overall planning. In this context tourism appears to be one of the strategies for valuing the material, cultural and natural heritage of the territory according to the residents' needs.

In Europe it looks as if there was to be an era of creating new resort cities or thematic vacation parks but now the context is changed. The tourism industry is dealing with how to recuperate or reconvert the huge stock of unsold vacation homes, how to preserve the natural and cultural environment as well as how to stimulate the local economy, culture and welfare.

The projects presented by the students in fact have avoided designing a plan for an architectural Palafrugell as an international icon, but rather they suggest the construction of an experiential network capable of linking the local territory and the local qiality with different cultures and all framed within the concept of low impact, sustainable, responsible, high-quality tourism.

NOTES

1 Ref: Life Long Learning Programme 2013-1-ES1-ERA10-74530

2 Sert, L., Giédion, S., Le Corbusier et al. (1937). *Logis et loisirs: 5e congrès CIAM* (pp. 17-18). Boulogne-sur-Seine: Architecture d'aujourd'hui.

3 Avermaete, T. (2005). *Another Modern: The Post-War Architecture and Urbanism of Candilis-Josic-Woods*. Rotterdam: NAi, cop.

4 Avermaete T. (20/07/2014). *Acculturation of the Modern: Mass Tourism, Consumer Culture and the Work of Candilis-Josic-Woods*. Retrieved from www.alvaraalto.fi%2Fconferences%2Funiversal%2Ffinalpapers%2Ftom.avermaete.rtf&ei=8WzXU8S9KP-CY1AXYnIGYAQ&usg=AFQjCNHwXGOip0JcV-yPAVMRCk8VIaTdCQ&sig2=sMdEwPJ0CkX7vtEKUOaLeQ

5 Sert, L., Giédion, S., Le Corbusier et al. (1937). *Logis et loisirs: 5e congrès CIAM* (pp. 119). Boulogne-sur-Seine: Architecture d'aujourd'hui.

6 Id., p. 118

7 Ibid., p. 48

8 Between the 1956-1970 Candilis-Josic-Woods partnership realises around 90 tourist projects in a time span of 24 years.

9 Tom Avermatee, (2005) and Izol Emilia, Marez López, (2014) have largely analyzed the Candillis ideas on tourism, its differences with the CIAM assertions and its legacy of Jaffre Dumazedir thought.

Marez López, I.E. (2014). *Movimiento moderno y los proyectos de las estaciones turísticas de Languedoc-Roussillon: La Grande-Motte y Port Leucate-Barcarès* , PhD Thesis. Barcelona: Universitat Politècnica de Catalunya.

10 For example in the Leucate-Bacares case, the main scheme is composed of a long a main road that connects and structures all the touristic cluster-villages that had built up an unambiguous grid of construction.

11 Candillis, G. (1973). *Arquitectura y urbanismo del turismo de masas*. Barcelona: G. Gili.

12 Id. P. 129

13 Idíd. P. 129

14 Zukin, S. (2010). *Naked city: The Death and Life of Authentic Urban Places* , Oxford; New York: Oxford University Press, cop. Ashworth, G.J.and Kavaratzis, Mihalis(eds.) (2010). *Towards effective place brand management: Branding European Cities and Regions*, Cheltenham: Edward Elgar; Dinnie, K.(2010). *City Branding: Theory and Cases*. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan

15 Sitte, C.(1889). *Der Städtebau nach seinen künstlerischen Grundsätzen*. Wien: Verlag von Carl Graeser.

16 Unwin, R.(1909). *Town Planning in Practice. An Introduction to the Art of Design Cities and Suburbs*. London: T. Fischer.

17 Buls, C. (1893). *Esthetique des villes*. Bruxells: Bruyant.

18 Lynch, K.(1960). *The Image of the City*. Boston, Cambridge: MIT Press.

19 Venturi, R., Izenour ,S., Scott Brown, D.(1977). *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form*. Boston: MIT Press.

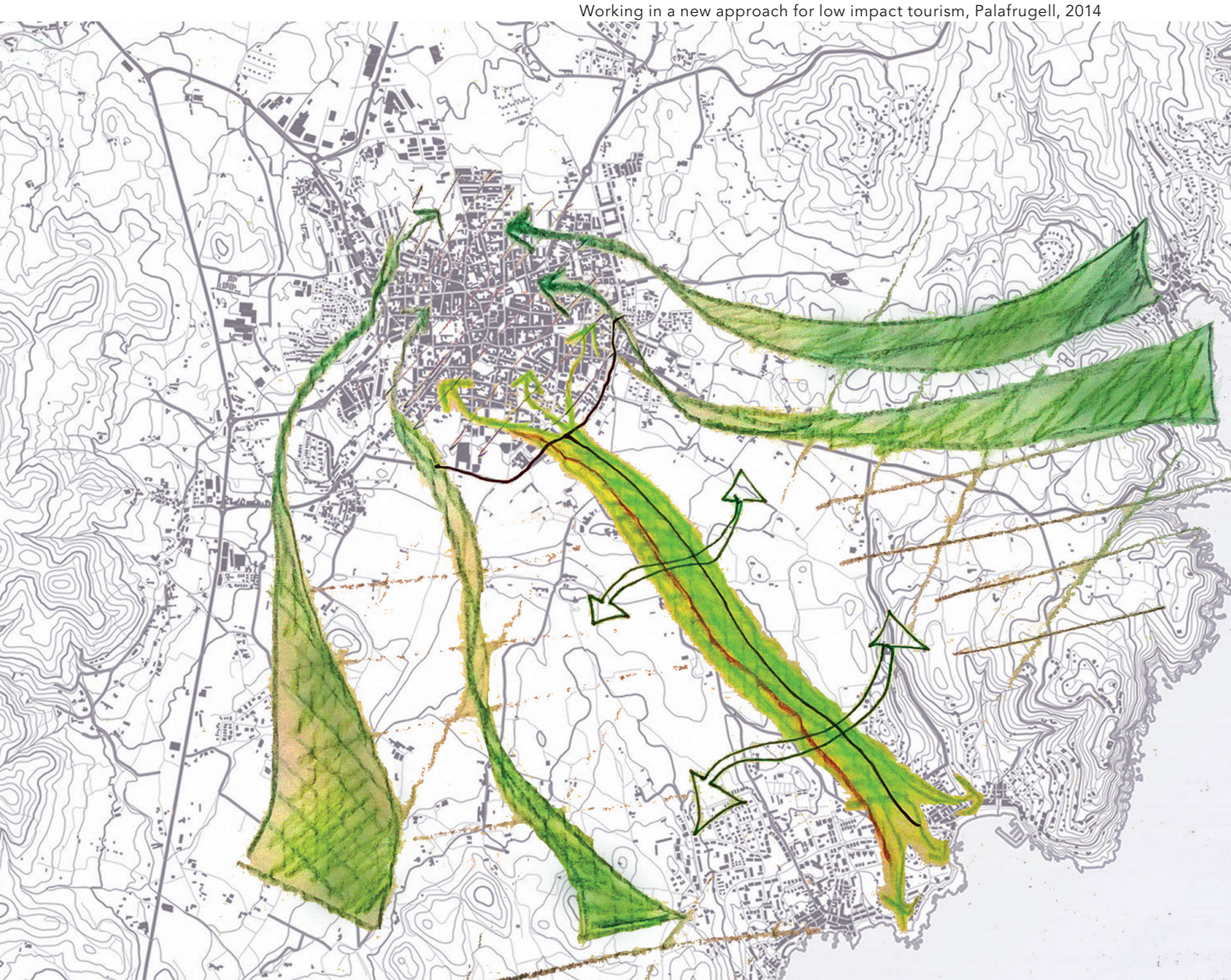
20 Pié i Ninot, R. , Rosa Jiménez, C. J. (2013), *Turismo líquido*. Barcelona: Instituto Hábitat, Turismo, Territorio a través de Iniciativa Digital Politècnica (UPC): Universitat Politècnica de Catalunya; Màlaga: Universidad de Málaga.

21 Bernardo, S. (2011). *La ville poreuse: un projet pour le grand Paris et la métropole de l'après-Kyoto*. Genève: Métispresses. ; Déotte, J.-L. (2013). *La ciudad porosa : Walter Benjamin y la arquitectura*. Santiago de Chile: Metales Pesados.

Llafranc, Palafrugell

LOW IMPACT TOURISM

Working in a new approach for low impact tourism, Palafrugell, 2014



A NEW APPROACH FOR SUSTAINABLE TOURISM IN TURKEY

Melek Elif Somer, Yeni Yüzyıl University, Istanbul

ABSTRACT

Sustainable tourism is complicated and not easy to implement coherently. Construction activities often thwart efforts towards sustainable tourism because of environmental problems In less developed countries, non-sustainable tourism development and construction activities can be seen, so new approaches are needed to help create a more sustainable development. However, in order to achieve this, there is a need for investment in tourism and in particular in construction. But measures should constitute an effective way to achieve sustainability. A new construction system made up of a simple design using a modular method could meet the different requirements of sustainability.

ECONOMIC AND TOURISM DEVELOPMENT AND SUSTAINABILITY

The ecological consequences of economic development and the issue of sustainability came to the fore in the early 1970`s with the book 'The Limits to Growth.'(Meadow et. al. 1978).

In terms of economic development, demand for goods and services is the driving force behind any kind of production activity. Increasing consumption directly affects production, and production constitutes the base for economic activity and serves to meet human needs. Factors affecting production are capital, natural resources, labour and the available technology. Demand for goods and services are behind all production activities and any excess caused by an increase production with little regard for the sustainability of growth creates social, economic and ecological problems (Somer 2008).

Sustainability problems require the intervention and application of new approaches which take social, economic and ecological issues into consideration.

Sustainable Development for Tourism Territories

Income levels worldwide have increased in recent years and so too has the world's population. Tourist activity is also increasing in parallel to above mentioned factors. As a result, the need for the development of territories for tourism is becoming an increasingly important issue.

After the UNCED[1] in Rio, the concept of sustainability in tourism has gained and ever increasing acceptance in developing countries. In New York[2], the German Forum on Environment and Development highlighted, that, 'sustainable tourism has to meet social, cultural, ecological and economic requirements'.

However, the structure of sustainable tourism is complicated and not easy to implement coherently in developing countries, and even the developed countries can find it a challenge. The ecological issues of sustainability clash with global realities such as intensified air traffic[3] (Vorlaufer 2003 S.13) and because of the reciprocal on tourism and urban development issues are not easy to monitor. In other words, efforts towards sustainable tourism are often in conflict with city-development and construction activities because of the environmental problems (Wöhler 2001S.44).

Sustainable Tourism Products

It has to be noted that the steady growth in accumulating materials in urban areas is creating problems (Merl 2005). Reducing pollution and ecological damage would be possible if the required environmentally-friendly materials were used, along with efficient use of energy, better management and recycling of waste, and the use of alternative construction technologies.

In order to develop a sustainable touristic territory one should create sustainable tourist products and each action needs a different approach (Wöhler 2001 S.46):

1. Use services or products which reduce environmental impact
2. Improve regional self-sufficiency by using local goods, products and services
3. Reduce energy consumption and waste
4. Increase the use of environmentally-friendly and recycled materials
5. Endorse longevity and the reuse of materials

Tourism development sustainability also has a strong relationship with the level of technology and technological changes, and in developing countries the assimilation and use of technology and technological developments is not always under control because of these countries social and economic structures (Wöhler 2001 S.46). As a result, in emerging and less developed countries we can see examples of non-sustainable tourist development and construction activities (Somer 2009).

TURKEY AS A TOURIST DESTINATION

Turkey has many resources and opportunities to create tourist attractions. An increase in population and a rise in incomes have created a high demand for investments in housing, infrastructure and governmental services and, as a result, leisure and tourism infrastructure in Turkey is well-developed.

In order to take advantage of Turkey's potential, the Turkish government developed a strategy (the Tourism Strategy of Turkey – 2023) to be applied, stressing"…to ensure sustainable… development of the tourism sector" and "…to encourage private sector investments on a regional scale in different areas with high tourism potential …not only on the coast lines but also places far from coastal areas"[4]. The strategy also marks the importance of coherence between policy, sufficient infrastructure and productive investments in order to achieve "…a leading position…a world brand in tourism and become a major destination by 2023.

Turkey's General Tourism Strategy

The areas in the strategy plan related to city planning and architecture are: 1) planning, 2) research and development, 3) transportation, 4) infrastructure, 5) tourism diversification and 6) rehabilitation efforts focusing on planning territories rather than plots (Fig. 1).

The plan has many targets, such as eliminating interregional differences in the development levels of disadvantaged regions and groups, creating regional tourism brands, diversifying tourism products, promoting eco-, plateau- and agricultural tourism, creating international cooperation, tracking global trends, demands and practices, involving private sector enterprises in tourism infrastructure and transportation projects, coordinating sector development policies with national development schemes, matching central and local government with civil players to collaborate and cooperate in decision-processes, accelerate sustainable progress and viable environments in a tenable way. Thus, different regions have been determined as tourism development and ecotourism zones, corridors and cities.

Some thematic zones for local and regional development in tourism are being proposed to serve the objectives of this strategy and they include Cultural and Thermal Tourism Development Zones (e.g. Phryg, Troy, Aphrodisia), Cultural Tourism Development Zones (e.g. Sögüt, Cappadocia, Hittite, Urartu, Gap), Ecotourism Development Zones (e.g. Terra Mere), Tourism Development Corridors (e.g. the Olive Corridor, the Winter Corridor, the Faith Tourism Corridor, Silk Road Tourism, Black Sea Coastal Tourism, the Plateau, and Thrace Cultural), Tourism Cities which will become global brands (e.g. Kilyos, Saros Bay, Kapidag Peninsula-Avsa-Marmara Isles, Kas – Finike, Anamur, Samandag, Macka and Kahta), Ecotourism Development Zones for their biodiversity and huge ecotourism potential (Bolu, Zonguldak, Bartin, Kastamonu, Sinop, parts of Antalya, Mersin and the Gap area).

Such an approach might create conflicts and restrict the allocation of resources. For example, the socio-economic objectives of the central government may be in conflict with tourism development and sustainable environmental policies. Neither would it be easy to coordinate integral planning approaches, managerial organization and financing between central and local governments (Fig. 2).

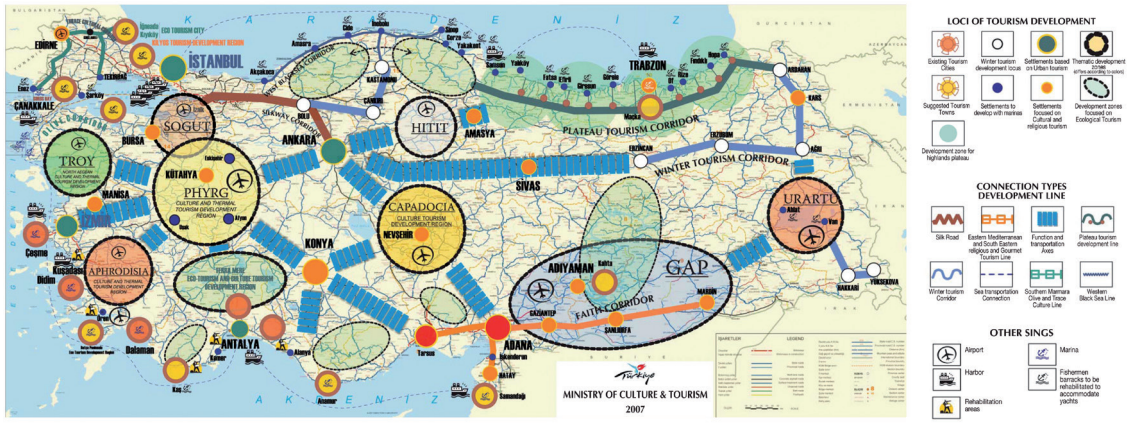


Fig. 1: Tourist Zones of Turkey according to the strategy plan. Retrieved November 1, 2014 from: www.kulturturizm.gov.tr/genel/text/eng/TST2023.pdf

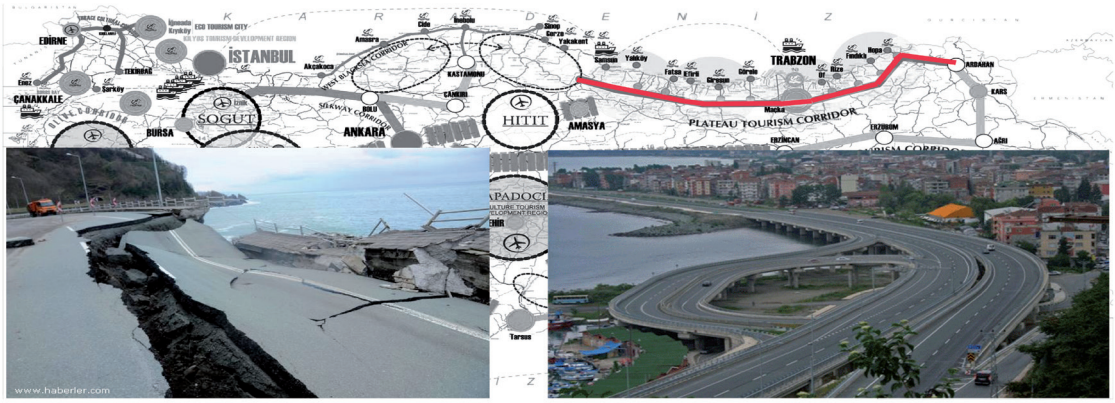


Fig. 2: The Olive Corridor as an Ecotourism Zone following the Strategy Plan and the Highway as Infrastructure for the Region which follows the Urban Plan instead. Retrieved November 1, 2014 from: www.hurriyet.com.tr/_np/8970/22158970.gif

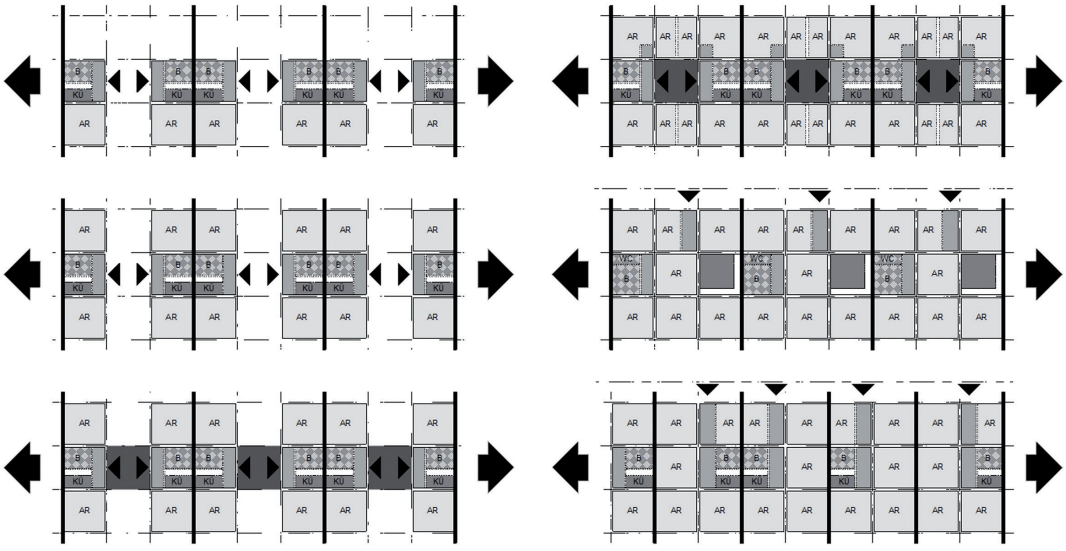


Fig. 3: Possibilities to increase density through horizontal and vertical extension (Somer 2008).

Problems may also occur in locations where, depending on the infrastructure available and the environment, tourism activities are concentrated. Additionally, fast growing tourism centres can alternatively be viewed as areas of more and more construction, which in turn results in an even greater accumulation of materials along with the waste this construction generates. So, ecological characteristics and the volume of the construction materials used may progressively become problematic factors.

But, the most important factor is to create accommodation and service facilities that conserve the physical and socio-cultural environment and the regional architectural assets available and not just by considering long-term progress, since sustainability is forward looking rather than a rigid strategy.

Put simply, any weakness will generally come from state policy related factors such as infrastructure decisions which cannot be directly influenced by architectural or civil engineering works. Interdisciplinary studies are required for effective solutions to be found. Also, new production methods and architectural measurements cannot contribute to creating a 'Sustainable Tourism', but rather a 'Development of Sustainable Tourism' (Baumgartner 2008)[5].

In order to achieve this strategy, there is a need for huge investments in tourism. Since the portion of construction cost is very high in tourism investments, the measures taken in the construction field would constitute the most effective way to achieve sustainability.

Sustainability through Construction

In the construction sector, for sustainability to exist production processes and inputs need to be rationalized and optimized.

Construction industry priorities are changing in favour of durability, building longevity and the reuse of materials. Additionally, the need to move away from the use of fossil fuels and the minimization of generated waste are also under serious consideration (Merl 2005).

Matters such as shortening the construction cycle, lessening environmental harm, efficient use of energy sources, multi-use considerations and increasing productivity through the optimization of construction processes have gained prominence (Rupli 2002), all of which can be achieved by selection and/or development of production technologies, the types of material used and the construction processes. There are efforts for creating more sustainability through architectural planning (Bayerl 2005).

With the current construction techniques, the layout of spaces can only be pre-planned and does not allow for subsequent modifications or alterations, whereas an ideal construction system should be able to allow for flexibility and potential future modifications in the planning stage, which would constitute an advantage for long-term usability and the ability to adapt to changing demand. In summary, construction must be storable and reusable, suitable for industrial pre-production, have a short construction cycle, support combination possibilities, be compatible with other construction systems, and finally, meet sustainability requirements such as generating minimum waste and the use of environmentally-friendly materials.

Problems facing the Turkish construction sector

Turkey's huge tourism potential is a good example of the negative effects of rapid urbanization on the environment. In general, effective solutions to the Turkish construction sector's problems will also be applicable to other rapidly growing countries, cities and tourist centres.

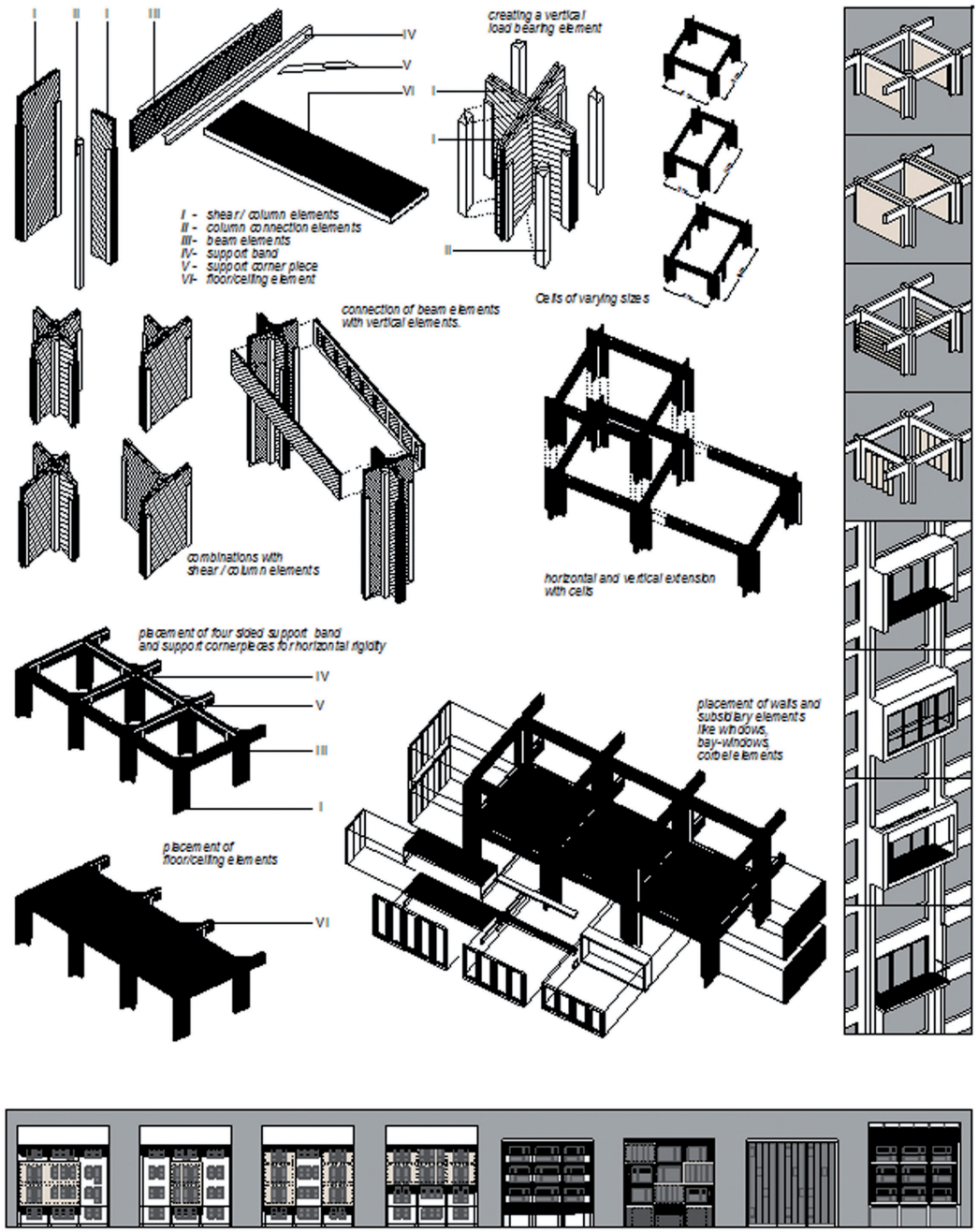


Fig. 4: Unit construction system, elasticity for arrangement and variations for planners; possibilities for separating the rooms and façade arrangements (Somer 2008).

In Turkish construction practice, there is a tendency to limit architectural variation, planning duration, construction material use and the number of qualified workers in the labour force. In addition, the construction techniques applied and the efficiency of the control systems are inadequate (UN 1999, DIE and TOKI 1999). It is also a fact that a large part of Turkey's land mass is on a seismic zone and under serious threat of earthquakes. It is apparent that there is an urgent need to put alternatives in to place to solve the problems facing the Turkish tourism sector (UN 1999, DIE 2000, Somer 2008). Thus, the sector is in need of new construction technologies.

Current construction practices

A large portion of the requirements for the sustainable construction sector could be met by appropriate planning, technology and material choices, but existing practices fail to meet these requirements (Somer 2008).

In comparing the characteristics of reinforced-concrete construction techniques with the needs of sustainable construction, such as rapid production processes, transportability, suitability for industrial pre-production, construction simplicity, use of renewable materials, low energy consumption, reusability of components and flexibility-of-use, demonstrates that they cannot thoroughly meet these needs. Energy cost is high during material production and during the transportation phases. As a result, cement-based technologies have some disadvantages regarding environment and sustainability.

Steel-frame systems offer flexible and faster construction possibilities, but require the precise welding of steel joints. Steel has good applicability for wide-span constructions, but is very expensive. Additionally, the high energy consumption required in steel production clashes with the energy conservation principles of sustainability and also causes high prices for materials and construction costs.

Wood, however, would seem to have huge potential to meet the above mentioned requirements for building construction. It is a traditional building material which is renewable and can be produced creating little polluting waste. Unless subsequently treated, wood does not contain elements harmful to health. Wooden elements are generally reusable and could easily be removed and be used as the material input for other processes or as fuel. It allows for mass production and prefabrication and it can easily be stored and transported. Most importantly of all, wood construction is resistant in earthquakes.

At this point, it can be stated that wood construction techniques would be developed to meet the requirements of temporary and sustainable construction under rapidly growing conditions.

The Unit Construction System as a New Approach

The unit construction system suggested consists of pre-produced and complementary wooden elements and is expected to provide considerable cost advantages because the elements are prefabricated and the on-site construction process is shortened.

The system is based on variable size and cell shapes that function as main building units. Consequently, there will be no constraints to eventual horizontal extensions to the buildings. On the other hand, vertical extension possibilities are somewhat limited as they depend on the kind of raw material used and the connection method applied (Fig.3).

The basic elements of this new approach and system are grouped as load carrying system elements, consisting shear/column, column-connection, floor/ceiling and beam elements, and complementary system elements, containing support-band, support-corner-piece, wall and subsidiary elements (Fig. 4).

The most important elements of the system are the vertical and horizontal load and force distributing shear/columns. The proposed system differs from skeleton-systems which post vertical loads toward certain spots but require external fixtures for horizontal rigidity, and it also differs from horizontal-rigidity-providing panel-systems which distribute vertical loads by linear systems.

Column connection elements tie the shear/columns and thus provide numerous variations and element combinations. Beam elements connect the shear/columns from one or both sides and provide a frame-like function.

In order to distribute the loads exerted on the floor and ceiling elements, a four-sided placement of the support band - which is designed to be attached to the beam elements - is preferred. On the floor level, horizontal rigidity of cells is maintained by tying the support bands with support corner-pieces.

Floor/ceiling elements are designed in such a way that they can easily be dismantled without distorting the load bearing structure of the building in order to get openings on the floor level. It is

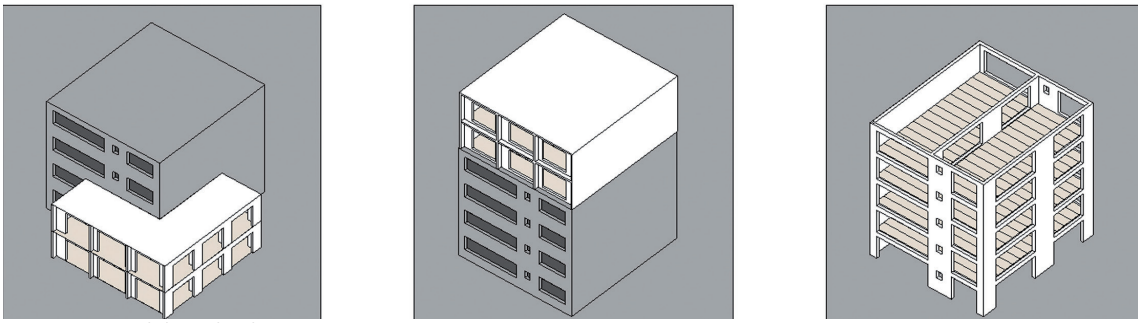


Fig. 5: Compatibiliy with other construction systems (Somer 2008).

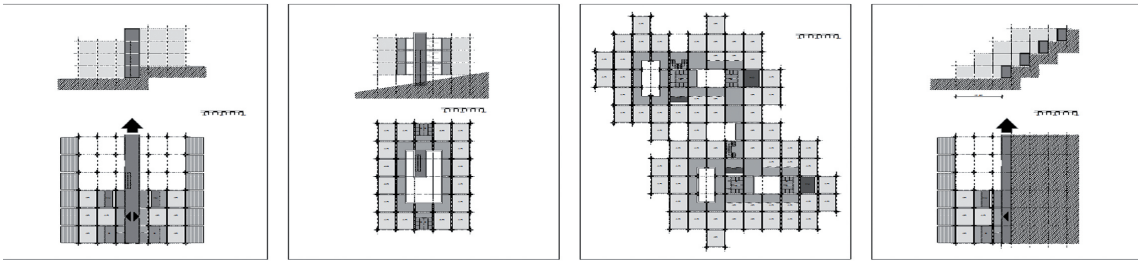


Fig. 6: Various plan types for settlements created with the unit element system presented (Somer 2008).

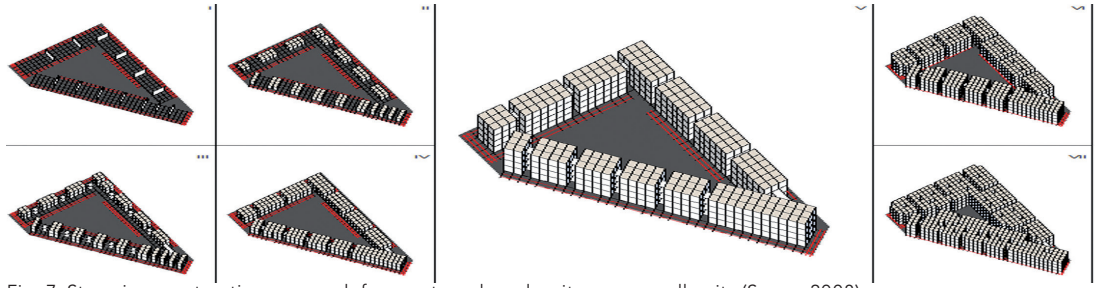


Fig. 7: Stepwise construction approach for greater urban density among cell units (Somer 2008).

possible to connect these elements with each other so they function in a collective manner against horizontal loads.

Subsidiary elements are developed for a controlled and rapid finish. These are supplementary components of the construction system and are compatible with other materials and systems. For example, floor/ceiling elements can be used together with cement and steel-based techniques. Shear/column elements can also be used with other floor ceiling systems (Fig.5).

CONCLUSION

All the elements of the proposed system can be pre-fabricated in various shapes, qualities and dimensions and production and supply can easily be increased or reduced according to demand. A further advantage is in the reduction of resource use and waste as well as greater cost control, which makes such systems competitive.

Using prefabricated elements shortens the building process and thus decreases construction time (cycle), because the construction process at the site is an assembly process and can be completed quickly. The assembly process enables a phased approach to construction projects. As a result, it fits into the do-it-yourself and/or stepwise construction approaches and provides an efficient tool for diverse urban interventions like accommodation and service facilities in tourist territories, especially in archaeological and natural habitats, but also for disaster housing[6], temporary structures and city renovation. When removal is required, all elements can easily be dismantled and kept for subsequent use.

With the current construction techniques, space can only be planned for long-term, fixed use and does not easily allow for changes and/or alterations. In the previously mentioned unit construction system, shear/columns are arranged and fixed in such a way that they enable permeability between spaces. Wall and subsidiary elements have no impact, aside from their weight, on the load bearing system thus construction elements constitute cells that could be removed without harm or added to if necessary. As a result the size and the inner structure of the building constructed with the new system can be altered and extended horizontally and vertically. For planners, the flexibility of the system provides great adaptability to changing requirements and conditions. This capability enables temporary structures to be transformed into permanent dwellings according to a planned scenario (Fig.7).

To conclude, the special features of the new system can be summarized as, easily storable parts, short construction cycles, alterable interior building spaces, equal adaptability to temporary and permanent construction, renewability, and flexibility in planning, availability for ample variations and combinations to meet differing requirements, compatibility with other technologies and earthquake resistance.

All in all, the new system would constitute a suitable and flexible development path for sustainable accommodation and service possibilities in a semi-temporary, simple design using a modular construction method.

NOTES

1 United Nations Conference on Environment and Development

2 UNCED (www.bpb.de)

3 Because of long distance flights (Wöhler 2001)

4 Coastal tourism, health and thermal tourism, sports tourism, eco tourism, conference and expo tourism, cruise ship and yacht tourism

5 www.studienverlag.at/page.cfm?vpath=buecher/buchdetail&titnr=1784

6 Current practice is to construct temporary disaster shelters and to dismantle them after completion of permanent settlements.

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Study trip, Clauster, Cathedral of Saint Mary of Girona, Spain

Working on new strategies, Palafrugell, Spain

STRATEGIES FOR A SUSTAINABLE TOURISM

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ABSTRACT

Over the past twenty years, the European society's attitude towards tourism has changed dramatically, consequently affecting such concept as tourist motivation, types of accommodation and even modes of tourism itself.

This has meant business operators have had to reassess tourist demand and change direction towards a different typology of tourism, i.e. one that is respectful of the environment and local cultures. At the same time, attention has shifted towards optimizing quality and diversifying options for tourists by focusing on architectural strategies that promote environmental sustainability and energy efficiency in the planning, execution and management process.

From this perspective, the concept of sustainable tourism takes shape by tallying a set of appropriation modes concerning the territory ranging from the fabric of the urban environment, the buildings, technological and constructive solutions through to "spatial dynamics" and lifestyles. Here, architectural design and management processes aim at protecting and preserving the socio-cultural authenticity of the host communities, their landscape and their environment and attempt to relate appropriately to local cultural contexts and their complex layers. Such processes configure accommodation to be in harmony with the land, and try to solve the key issues related to tourist mobility (arrival/departure and local transfers), land capacity limitations (land use, landscape degradation, biodiversity and the actual tourist activities themselves), energy consumption, water consumption, waste management, and social, cultural and economic development.

SUSTAINABLE TOURISM

Currently Europe has a 50% share of international tourism and this sector continues to be one of the fastest growing industries in Europe, qualifying it as a major driving force behind resource and economic development. Moreover, throughout Europe in the past 20 years interest in historical, cultural and natural sites has significantly increased. This interest has triggered environmental awareness in both consumer (i.e. the tourist) and resident alike, and has manifested itself in around half a million resort accommodation complexes in Europe, of which 95% are small or micro-enterprises with less than 50 employees[1] (UNWTO 2013). Historical, cultural and natural sites are the places where tourism has a major impact on the environment, but at the same time, where success in terms of tourist numbers and satisfaction depends precisely on the quality of the environment itself (Nasser 2008).

As a consequence, the rapid expansion of European tourism has caused some serious environmental degradation. For instance, the tourist sector is responsible for 5% of carbon dioxide emissions worldwide, as well as for excessive levels of resource consumption and waste production (UNWTO 2009). In April 1995, after long deliberations on the problem, the first Global Conference on Sustainable Tourism in Lanzarote (Canary Islands) drafted the Sustainable Tourism Charter. This important document sets down the terms of sustainable tourism along with an action plan with clear operative guidelines (Holden 1995):

1. To evaluate tourism's contribution to global sustainability, to integrate environmental considerations into national policies and tourist development operations – "Sustainable development have to become a guided process which envisages global management of resources so as to ensure their viability, thus enabling our natural and cultural capital, including protected areas, to be preserved."

2. To plan sustainable tourism projects that promote integrated planning i.e. developing strategies to strengthen the development synergies offered by the alternative economic sectors and articulating long-term financial plans to concur with optimizing global development goals

3. To strengthen tourism's role as a leader by identifying common goals and alliances between stakeholders, by creating permanent sectors for planning, starting precautionary and corrective actions, promoting international cooperation, developing broader participation, guaranteeing safe and healthy travelling conditions for special categories such as the elderly, women, youth, and those who travel for religious reasons

4. To promote tourism on a local level by integrating tourist development in the economic planning of local communities, by supporting local industry and administration through training and know-how transfer, fulfilling health and safety requirements, promoting and supporting innovation in the tourist sector, and by facilitating information and experiences

5. To prioritize some specific cases, such as small islands, coastlines, mountain areas, cities and historical centers.

6. To develop support measures, such as awareness and education programs for sustainable tourism, information networking, creating databases that include the environmental and cultural aspects of sustainable tourist projects, promoting awards and distinctive brands for tourist projects that respect the environment and local cultures and promoting sustainable tourism goals on a local, regional and national level.

After the Conference in Lanzarote

The Lanzarote Sustainable Tourism Charter and Action Plan contributed to the diffusion of knowledge about sustainable tourism and through its principles established the basis to define specific approaches such as Responsible Tourism and Ecotourism[2] . As a consequence, the concept of sustainable tourism emerged, encapsulated as the ensemble of urban structure, buildings, technological and constructive modes and "spatial dynamics". Here, attention focused on architectural strategies related to environmental sustainability and to preserving and safeguarding the socio-cultural authenticity of traditional communities. These considerations relate to both the architectural design and the management of the tourist complex. The final purpose is to appropriately correlate cultural local contexts and complex stratifications with the clear aim of providing employment opportunities within the local communities and thus trigger economic development. In the meantime, these are factors that have to be integrated in other productive sectors in order to begin a service industry[3] (UNWTO and UNEP 2005).

POTENTIAL IN TOURISM AND ENVIRONMENTAL PROBLEMS

Within a sustainable perspective, the main problems in tourist facility design are those related to tourist mobility (arrival/departure and local transfers), the load capacity limitation of the land (land use, landscape degradation, biodiversity and tourist activities themselves), energy consumption, water consumption, waste management, and social, cultural and economic development. In the institutional regulations, how these issues are cross-cutting and how urgent the need to fix them through a joint effort of local authorities and business operators is, must be highlighted[4] (Hotel Energy Solutions 2011).

In this sense, the tourism certification programs play a fundamental role. These voluntary programs have two very important functions, in that they 1) direct travelers to socially and environmentally responsible tourist businesses and 2) encourage improvements and new standards in the tourism industry[5] (AA.VV. 2004).

Cultural preservation and tourist and economic innovation

Hence, before thinking about the complexity and the possible strategies for sustainable tourism, it is vital to consider how policies, plans, programs and projects would interpret their role and to propose new scenarios for the balance of localization, infrastructure, mobility and services, proposing scenarios with new balances localization, infrastructure, mobility and services that inevitably reflect the change in the mix of performance-accessibility pattern of land use, land consumption, use of resources and energy (Choi, Sirakayab 2006).

The relevant literature in this area assesses the outcomes of some experiences in Europe which have often been co-financed projects through EU programs and by reading between the lines, we see the dialectic or the simultaneous presence of integrated strategies for the redevelopment and enhancement of places' environmental and cultural features, as well as strongly oriented scenarios to favor interpretations still imbued with a push of commercialization, anonymous promotion and conformed consumption (Battisti 2012).

In this dualism - cultural preservation and tourist/economic innovation - the essence of eco-tourist accommodation is revealed and it must conciliate on one hand, the need of those seeking different and better conditions for accommodation and, on the other hand, the aspiration that requires it not to be the detriment of local identity and sense of community that cements the daily existence of

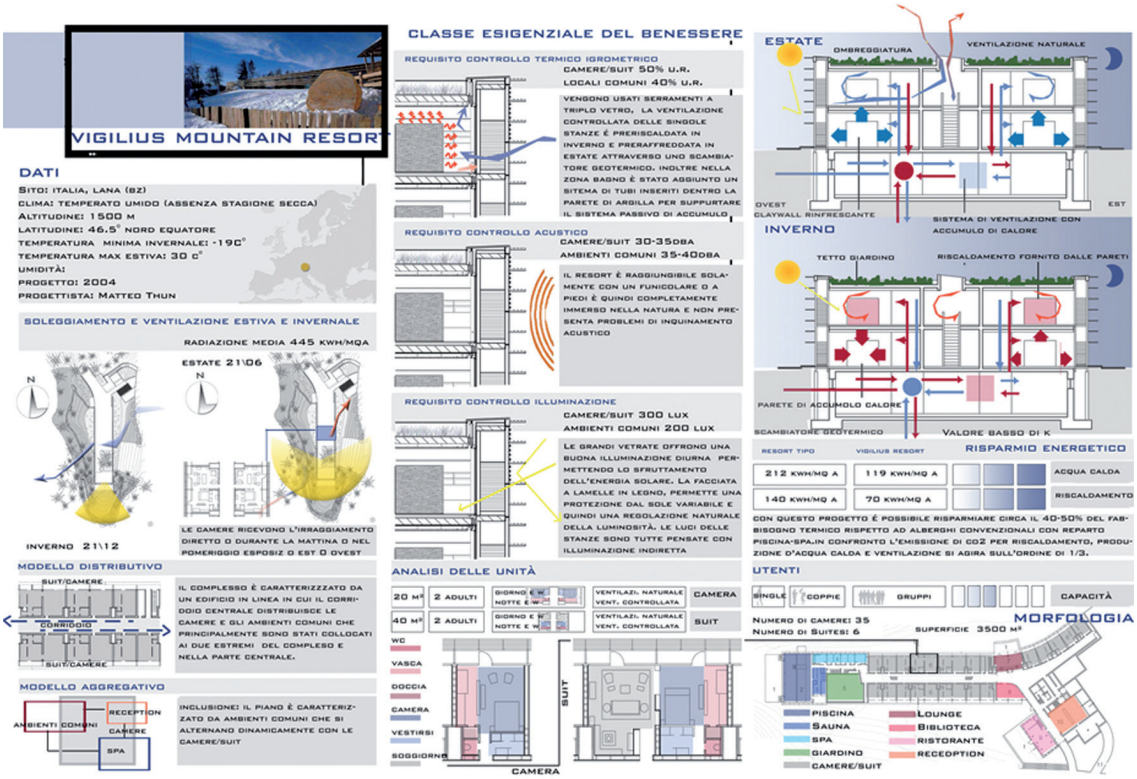

Fig. 1: San Vigilio Mountain resort Arch. Matteo Thun (Image and description of the project edited by A. Battisti and S. Nasto)

certain places. A structure that combines together the concepts of memory and environment, coherently integrated in interventions of new natural and dynamic space (Girard, Nijkamp 2009). The result is a new brand of "eco-tourism", a type of tourism in which the word "environment" refers not only nature, but also to a set of socio-cultural elements. Within the framework of historical-sociological complex realities, repositories of considerable historical, natural, architectural and artistic heritage and expression of local culture, the designer of the eco-tourist accommodation acquires the important and delicate role of transformer of a consolidated situation - "reader of the context "- according to an orientation that might prefer a middle way to conservation. This "middle way" is identifiable in the protection, restoration and enhancement of the environment and works with strategies able to propose a correct and appropriate reutilization and redevelopment of the established vocations and of the complex nature of places, able to trigger public and private investment flows (Baromey 2008).

DESIGN STRATEGIES FOR SUSTAINABLE TOURISM

In light of the above mentioned concepts, the essential design factors that see the rise of "the eco-tourist accommodation" as a leading sector of modern tourism can be summarized as:

-the ability to compete with the characteristics of places and the territory

-environmentally sustainable development

-eco-efficient development.

The operational strategies intended to tackle the first factor (linked to the character of the place and territory) are broadly configured into:

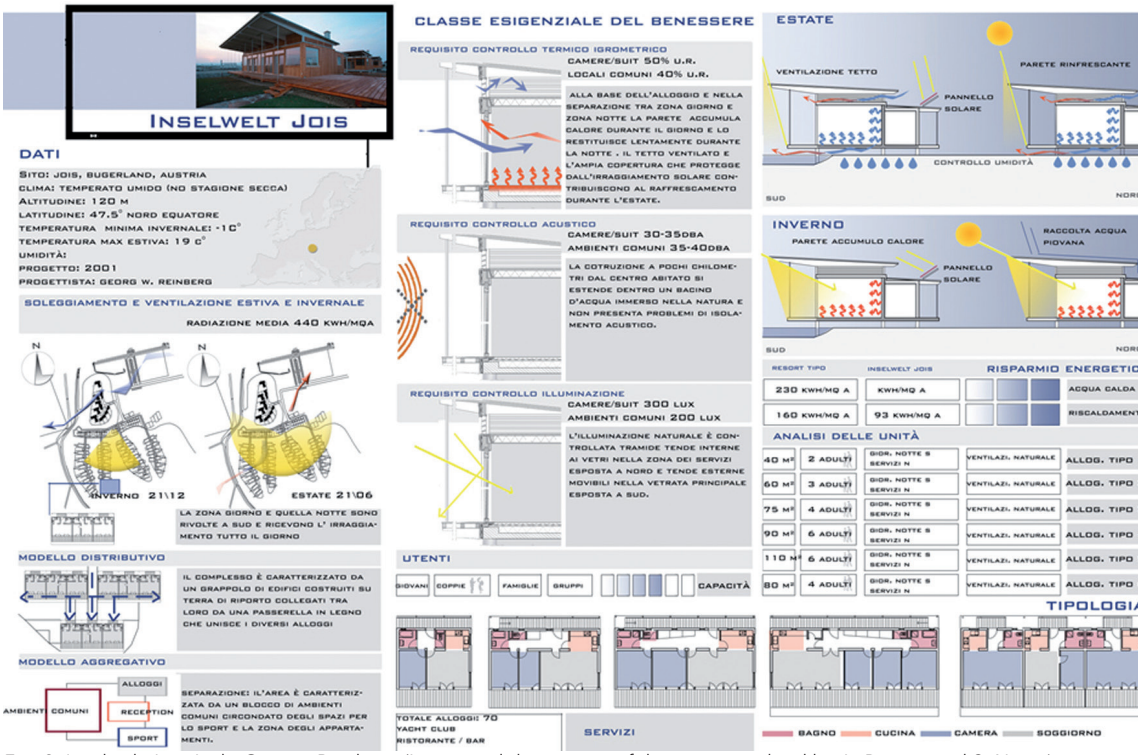

Fig. 2: Inselwelt Jois Arch. George Reinberg (Image and description of the project edited by A. Battisti and S. Nasto)

-Expand the analysis system of human, biophysical and bioclimatic factors to support the formulation of meta-scenarios

-Optimize the control system of environmental components in the development phase of the program/project

-Maximize the capabilities of tools to verify on all levels the degree of quality and eco-efficiency of the architectural project and the urban reality.

-Increase the testing moments for quality and environmental sustainability degrees to be assigned to the evolutionary phases of the project.

-Optimize the monitoring system of eco-efficient behavior for open, intermediate and confined spaces within the accommodation.

In the case of the second factor, environmentally sustainable and eco-efficient development, strategies are meant to:

-Optimize specific mobility conditions linking traditional and unconventional and/or innovative modes of transportation (train, car sharing, electric shuttle buses, car pooling)

-Minimize vehicular traffic on roads and maximize pedestrian ways.

-Design/reorganize local paths prioritizing by traffic type (i.e. pedestrian, bicycle paths, bridleways) and visual qualification in terms of perspectives, lookout points

-Maximize psycho-perceptual comfort conditions in assets characterizing morphological intermediate and open spaces

-Value soil conditions of the site in orographic-lithologic-stratigraphic terms

-Optimize local hydrogeological conditions, taking into consideration rainwater outflows

-Enhance/design the landscape and vegetation assets in full compliance and awareness of the potential spontaneous growth of vegetation

-Enhance the pre-existing historical-architectural and environmental features that characterize the site

-Analyze the conditions of relationship/interaction between the different anthropic aspects at the local level, in the organization and management design of matter, energy and information flows

-Optimize the interpretation-ratio with the specific characteristics of the "local vocation" of buildings, with the implementation of issues related to the culture of dwelling, in a perspective that favors the dialogue of innovation with tradition, of the experimental change with evolutionary continuity, of the "local" with the "global";

-Eliminate or reduce pollutants in air, water and soil

-Reduce noise pollution

-Enhance the beneficial effects on ecosystems induced by the use of vegetable design elements

-Strengthen the interaction between the morphological-performance characteristics of buildings and urban environment with the bioclimatic conditions of the site (sunlight, ventilation, humidity).

Finally, the most widely used strategies towards eco-efficient development are those related to:

-Control and regulation of daylight conditions for confined spaces, in terms of heat input and maximum thermal insulation

-Control and graduation of natural light conditions with optimized performances in light diffusivity

-Control and graduation of humidity conditions and steam penetration

-Control and regulation of natural ventilation conditions to optimize passive cooling and reduce relative humidity

-Control and graduation of air quality and dust

-Introduce innovative solutions aimed at energy and ecological efficiency at the building level

-Introduce innovative solutions aimed at the integration of energy production from renewable sources at a building level

-Optimize the recoverability conditions of materials and components used in the building during its normal life cycle

-Maximize (at all levels) the recyclability conditions of any component and material used in the architectural and urban transformation project

-Develop awareness of and attitudes to reusing all products and components, including innovative and experimental ones, in the process of disposal, in changes of use and/or in the structure of the context of integration

-Provide an absolute guarantee of total non-toxicity of all the substances of which materials and products are composed oft

-Maximize the eco-compatibility of materials and products used.

CONCLUSION

Trying to operate conforming to global environmental sustainability norms and regulation for interventions and from a perspective of providing quality tourist facilities, requires a very delicate balance between settlement structure, human activities and environmental systems, itimplies a greater control over the results of the design process in which the different factors (density of construction, supply and disposal systems, use and distribution of resources) must be reconsidered in the light of overall balance, and the different impacts and effects able to be assessed. This requires that the governmental activities of tourist accommodation facilities are capable of establishing monitoring, verifying and suggesting tools, concerning to the complexity of the phenomena. Intervening locally in this direction can help to improve some of the processes that characterize territorial metabolism, where the flows of incoming material (inputs) are transformed into residues and waste products (outputs), triggering a vicious cycle in the exchange relationship between air, water and soil. From this perspective, it becomes clear how aspects related to the issue of energy, the issue of pollution and the issue of eco-efficiency are interconnected, and perhaps inseparable, in order to assess the general conditions for comfort, health and housing quality. These factors should contribute substantially to deepening and broadening the concept of the "Quality" of the form and spaces of contemporary tourist facilities.

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NOTES

1 Despite the economic crisis, Europe stays one of the most desirable destination for tourism. The international tourist flow has increased by 5% on the first semester of 2013, with the best results obtained in central and East Europe (+9%), followed by South and Mediterranean Europe (+6%). Spain stays the most wanted destination, followed by Italy, France, Austria, Germany, Greece and UK. Eastern countries such as Lithuania, Slovakia and Leetonia have also reached a significant growth. UNWTO Tourism Highlights 2014

2 Responsible Tourism deepens the social aspects of sustainable tourism, whilst Ecotourism is related to sustainable activities based on the direct contact with the natural environment.

3 Accommodation must be configured to harmonize with one of the best environmentally sustainable tourism definitions which says that tourism activities are sustainable when they are developed in order to remain viable in a tourist area for an unlimited time, do not alter the (natural, social, and artistic) environment and shall not restrict or inhibit the growth of other social and economic activities (1988 - World Tourism Organization - WTO).

4 Note in Italy we the VISIT initiative – Tourism eco-labelling in Europe - moving the market toward sustainability", 2004 ECEAT, ECOTRANS

5 Many European consumers, for example in Germany, Great Britain or the Netherlands, are aware of the potential negative impacts of tourism. They expect high environmental quality in selected locations, they prefer certified hospitality, they look for quality brand products in traveling catalogues and they are able to inquire about the "green" tourist offer in Europe. Two out of three British tourists place great importance to the fact that their holiday would "harm the environment as little as possible." More than 80% of them claim that polluted beaches and sea have a "very strong" influence on the choice or recommendation of tourist destinations. Half of the Germans expect a high quality environment. They would prefer to spend their holidays in places where the environment is still intact. But what exactly do the Germans imagine when they think of "environmental quality" for their next vacation?

- A third of Germans reach their destination by bus or train, and, once on site, would prefer to move about on public transport rather than by car.

- The majority of Germans attach great importance to water and clean beaches. They would rather not find abandoned waste near their accommodation or in the area and are definitely annoyed by the noise pollution caused by traffic or nightclubs. The urbanization of rural areas is considered another negative factor. Environmental protection is a reference point for high quality holiday.

- About 40% of Germans believe environmental compliance is very important in accommodation.

Coastal difficulties, S' Agaró, Spain

Llafranch, beach, Spain

AN ARCHITECTURAL APPROACH TO THE ACCESIBLE TOURISM IN TURKEY

Gülay Yedekçi Arslan, Yeni Yüzyıl University, Istanbul

ABSTRACT

During their lifetime, disabled people often face obstacles that are related to architectural barriers. Therefore, it is a primary obligation for architects to generate solutions and provide levels of standardization to deal with such problems. Some approaches might include collaborating with various institutions and developing certification programs such as the "Orange Flag"* which could constitute an essential part of any standardization procedure. The central aim of such approaches, in architectural terms, is to establish a connection between spaces, humans, functions and environments for the disabled and their needs.

In this paper, the architectural approaches towards accessible tourism will be analyzed in regards to the existing environments and habitats resulting from cultural and natural processes all within in the scope of balancing use and conservation. Along these lines, possible areas of research are rural and urban areas where we might look at the problems in the context of industrial, tourist or other uses and look for subsequent solutions. Another possible and relatively well-defined area of 'problem and solution' is the creation of open and green areas that are accessible to all. In summary, the goal of this study is to generate a design, conservation, rehabilitation, renovation and management process model for tourist complexes (such as hotels) and examine the model's application to such projects.

*Orange Flag Certification: A certification program that indicates whether a building or a building complex is built according to universal design principles and eligible to receive the title (Yedekci Arslan, G.,2012).

INTRODUCTION

It is a basic human right to have access to health, work and family and the right to recreational and a tourist activity access is no different. Some groups in society, because of their socio-economic or physical conditions, might not have such basic rights. As a global human rights issue, the disabled first and foremost demand the simple yet essential conditions of "awareness" and "understanding". In recent years, in developed and developing countries around the world there has been a relentless fight against accessibility related discrimination, expressed by a joint effort to expand social awareness in various areas such as tourism programs for the disabled, as well as access to information and social and economical programs.

For sustainable tourism and truly social architecture, it is essential to make our environment accessible to everyone of all ages and social groups. The study of accessible tourism includes both the reconfiguration of architectural design and thinking and the direct participation in the designing process with its subsequent models for interacting and integrating with various social groups. As a result, both the creative professionals and individuals in society have the opportunity to contribute to the creation of our environment through their personal interests, ideas and awareness. In this case, these kinds of studies are also pivotal for the discipline of architecture and other creative work, in fact for society in general.

The Importance of Accessible Tourism

The hotel industry is a fast growing industry that is shaped by and according to people's needs and expectations. The key evolution in this industry is shaped not so much by the function, but rather by the habits, recreation choices and free time activities of prospective consumers. This has resulted in the proliferation of hotels as well as a diversification in their typologies and themes. Now we have basic accommodation complexes, holidays resorts, business resorts, spa hotels, theme hotels, design hotels, boutique hotels alongside art hotels, hip hotels, and each corresponds to different incomes and lifestyles (Doğaner, 2013:29).

Another more unique type of tourism has evolved from the 'accessible tourism industry.' This industry contributes to the image of an "accessible country" in many places, as it provides for and ensures the health and comfort of disabled people. In the case of Turkey and the Anatolian peninsula with its ten thousand years of history, culture and humanity, there is enormous need and potential to provide for those needs and ensure the health and comfort of disabled visitors. In doing so Turkey would become a global destination for accessible tourism, with all the management models and accessibility services necessary.

Generating New Opportunities for Disable People in Tourism

Coupled together with comfort and accessibility created by design professionals, accessible tourism provides its visitors with special health services through private doctors, high-tech health appliances and in facilities that meet universal standards. In this context, it is absolutely crucial to generate an architecture that is suitable and works not only with its required technical amenities, but also with the natural environment and surroundings. For a perfect experience for visitors, both foreign and local, all of this requires balance and harmony between the environment and the health infrastructure constructed.

However, tourist activities on a city scale such as museums and other such destinations that have been built without accessible toilet facilities, ramps or suitable materials are also a commonplace problem. The lack of parking spots for disabled people, of suitable signage and navigation systems or ramps in the security control posts around these facilities, all contribute to the current inaccessibility to tourist locations and attractions that disabled people experience. Besides these, all around Turkey, public buildings such as libraries, police stations, health clinics etc., are mostly inaccessible to disabled people. Furthermore, there are usually no help desks or other such spots for a disabled tourist to ask for help or directions.

According to Law No. 2364 (of The Certification and Qualities of Tourist Complexes), only 1% percent of the entire capacity of hotels with 80 rooms or more has to be reserved for disabled people. Thus, with such a limited ratio, in a hotel with 300 rooms only 3 rooms are required to be available for disabled visitors. This results in an incredibly low number of visits per year from local and foreign tourists who are disabled. Unfortunately other basic accessibility considerations, besides this, are lacking in various tourist complexes too. Some examples included a lack of toilets, or dining areas, recreational spots, theme parks and shopping malls with access for the disabled.

While some fundamental information is essential, it is in fact readily available and so a lack of information cannot be used as an excuse for not changing the current situation. For instance, a person in a wheelchair occupies a space of 70/120 centimeters. This person can pass through a width of 1 meter. Thus any hallways, spaces between objects etc., should be at least this width. Doors should also be at least 1 meter wide and should operate with two 50 centimeter wings. In toilet facilities, at least one cubicle should be reserved for disabled people and designed accordingly. Inside the cubicle, there has to be a toilet at the appropriate height for a wheelchair, handles provided for support and a special sink with the mirror facing downward. Besides this, the floor material should be smooth but not slippery.

Horizontal and Vertical Circulation Zones in Tourist Facilities

Some examples regarding such involvement and innovative experiments in the disciplinary research can be found. For instance, architects have been able to generate a tactile material that can be applied to floors, walls and other vertical surfaces to provide a sense of orientation and wayfinding in buildings. In one example, several soft surfaces are placed between these tactile materials and the main hallway walls are covered with black pine wood. Using these soft surfaces, visually impaired visitors are able to identify their location inside the building, and thanks to the black pine and its unique smell, these visitors are able to distinguish whether they are at main hallway or not. Besides these changes in materials, ornaments and niches on walls can assist with orientation and wayfinding inside the building.

A second approach is to apply similar tactile features to floors. Thus, floor materials, assisted by continuous and embossed strips on corners, also change according to the specific location. Thanks to all of these applications, visitors can use and move freely around inside the complex without any fear they may encounter an obstacle in their path. For those who are hearing impaired, color codes can be applied to certain rooms and zones to provide any essential information about the organization of the building (Fig. 1).

Ramps, stairs and elevators are defined as vertical circulation components. Stairs should be placed at right angles to the walking path to ensure safe movement for the visually impaired. If the width of the stairs is more than 3 meters, a rail should run down the middle of the stairs. For ramps, the water gutter should be placed at a safe distance and with safety details

Fig. 1: Continuous strips indicate the hallway for visually impaired people

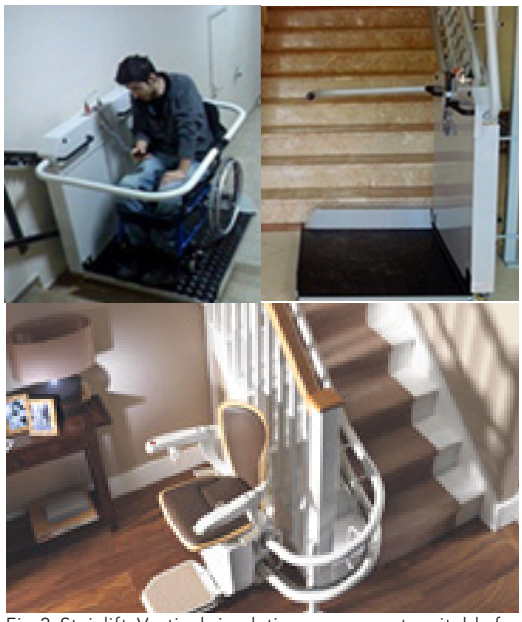

Fig.2: Stair lift. Vertical circulation components suitable for disabled people

For those who use wheelchairs, crutches and those can't walk up stairs, there are Hydraulic Platform Elevators (Fig. 2).. These facilitate easy access for disabled people, especially for those using wheelchairs. They can be installed in any building without any construction process and can assist vertical movement up to 7 meters (Fig. 3).

The slope of the ramps should be between 5% and 10%: for level differences up to 10 centimeters the maximum slope is 10%, for level differences up to 25 centimeters it is 8% and for those up to 50 centimeters the slope should be a 5% maximum. When the ramps are too short, in special cases, the slope can be 12%. If a ramp is longer than 6 meters, there should be placed a landing floor of 1.5 meters. The width of a ramp should not be less then 130 centimeters. Mobile ramps can be used when static ones are not able to be installed.

A NEW ARCHITECTURAL PERSPECTIVE ON ACCESSIBLE TOURISM

Details of the Architectural Perspective

For a high level of quality in services for the disabled, all government officials, including law and policy makers, high-level civil servants and service staff concerned, should act responsibly and according to the global standards. For this to happen, the direct involvement of the service staff in the decision making process it required (Marşap, 2014: 212). The construction industry also needs to take disabled people's demands and changing needs into consideration. That means a flexible approach and a subsequent diversity based on the social and cultural changes in society, and especially in disabled people's habits and needs. These changes and the matter of flexibility alongside matters of sustainability should be taken into account in the design process as well. Architects must consider a building's impact, which is a one-way, non-reversible process, on the environment. The act of building, besides its impact on its users and surroundings, also has a relative and critical long-term effect on the ecological balance of where it is situated (Agenda 21). Any plan of action to address this

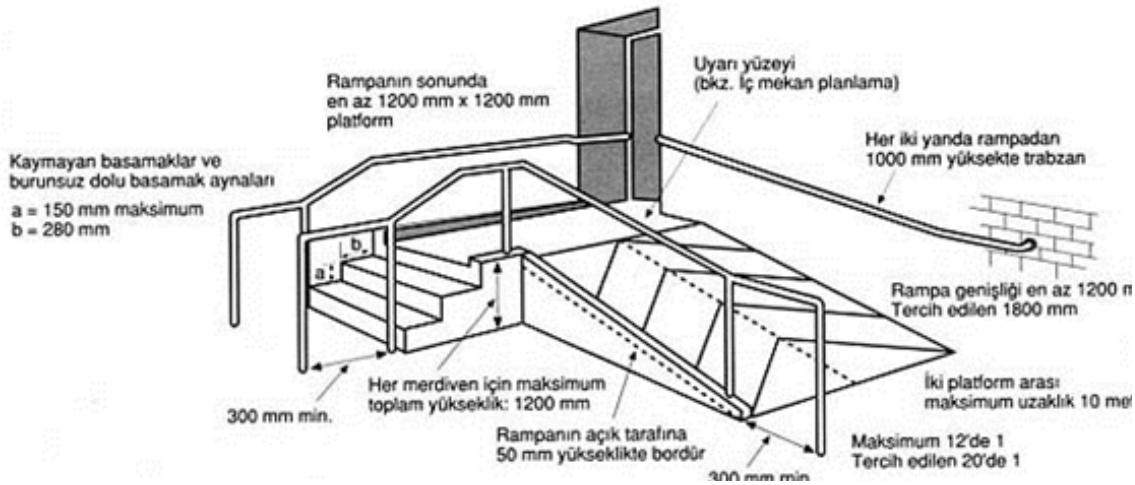

Fig. 3: Disabled ramps

should be centered on those long-term impacts and on the issue of sustainable architecture. These plans can be drafted according to several principles:

1. Not only should accessible tourism complexes be reconsidered according to sustainable development schemes, but also the services for the disabled should be reconsidered within this same context and the importance of quality of life should be emphasized.

2. Society's awareness of these issues should be strengthened and as a part of a global vision to target and enhance such social awareness, architectural development and other activities to do with accessible tourism should be emphasized.

3. Encouraging the balance of nature in Accessible Tourism Centers (ATC): Supporting learning about design, research, and new experiments in architectural design regarding such complexes (ATC).

Integration of Renewable and Clean Energy Sources in the Design of ATCs

In an ideal world, the development of such facilities requires teamwork from various sustainability and design professionals along with other consultants on energy, technology and economy. The use of renewable energy systems is absolutely crucial during the production of such examples. So, other than being an example of social development and sensitive thinking, these centers can be the examples of a new sustainable future and our way of dealing with the problems and risks related to the world's natural environment. Other professionals can learn from these examples and try to create even more highly-developed systems with greater insight. For example, information on acoustics, lighting and use of natural sources to name but a few. Other attempts may include attempts to decrease the carbon footprint further through the selection of materials used in the building.

ATCs and Designing in Harmony with the Climate

Depending on the climate, each ATC and its design process requires a different approach. In cold climate environments, a compact and well-insulated design should be put into use so as to minimize heat loss. The issue of being safe in natural disasters is also an important factor to bear in mind. In addition, suitable sport and recreational activities should also be offered to the general public as well as the surrounding local settlements.

In temperate weather conditions, the issues of heat and energy loss are important factors too. Reforestation and effective landscape design can assist in controlling energy transfer. Another aim should be the production of facilities that can produce their own energy and have the smallest possible carbon footprint. Grey water use systems along with the use of solar panels can be adopted for energy-efficient ATC designs.

ATCs in the Context of Social Needs

The design and service of ATCs according to the general needs of society can be listed as:

- Functionality and innovative approaches to delivering accessible services
- Overall accessibility in services
- An emphasis on social support and related programs
- The issue of privacy in design
- Aesthetical and ergonomic approaches in design
- Safe and healthy buildings and environment(s)
- A dynamic lifestyle offered for all ages and social backgrounds

SUGGESTIONS FOR ESTABLISHING ACCESSIBLE TOURISM IN TURKEY

In Turkey's current state, there are many decisions to be made and acted on for a safe, healthy and a fully operating accessible tourism industry. Some of these are:

- All visitors should receive the same services inside the facilities regardless of their disabilities. Special services and programs should be organized for those with disabilities in order to integrate them with the rest of the users and society in general.

- All existing tourist facilities and related destinations around cities should be renovated and equipped with the required accessibility infrastructure and according to international standards. Certification programs should be developed and supported legally (such as the Orange Flag Program) which will encourage facilities which meet these standards.

- Disabled people should be involved, and be encouraged to be involved, in these processes of organization and development.

The curriculum of Creative Discipline Departments, such as Architecture, Industrial Design and Regional Planning alongside departments teaching Tourism, in colleges and in other schools should offer courses on accessibility, accessible tourism and designing for the disabled.

CONCLUSION AND SUGGESTIONS

The services should be organized properly and should be regulated through yearly accreditation programs. These programs should also meet international health and accessibility standards. Such programs also can encourage institutions and facilities take part by offering incentives, awards and certification. A New Architectural Model for Accessible Tourism should be developed and applied immediately. The public, local authorities, architects, investors, and contractors should be respectful of disabled people's needs.

To reiterate, the issue of sustainability should be considered alongside the issue of accessibility in a holistic architectural approach. That holistic approach can be summarized as:

1. The development in the design of ATC Buildings should be supported at an official and institutional level

2. Such spaces should be organized according to disabled people's needs, as well as for the specialized staff working in such facilities.

3. ATCs should be supported because they can improve the quality of life and create spaces of integration and gathering.

4. ATCs should be designed as building complexes that follow the modern architectural trends which take physical, psychological and management related inputs into consideration.

5. The future development of ATCs should be taken into consideration throughout complex processes such as serious R&D programs, collaborative design stages and cooperative information sharing between areas such as tourism industry and design disciplines.

In summary, a holistic approach is a must when dealing with the spaces and services for disabled people. It must incorporate the knowledge of health sciences, related technology, physiology, sociology and psychology. The ecological and economical impacts, in terms of feasibility and of environmental issues like the rational use of natural resources or the sustainable development of the surroundings, should be seriously taken into consideration during the design stage of ATCs.

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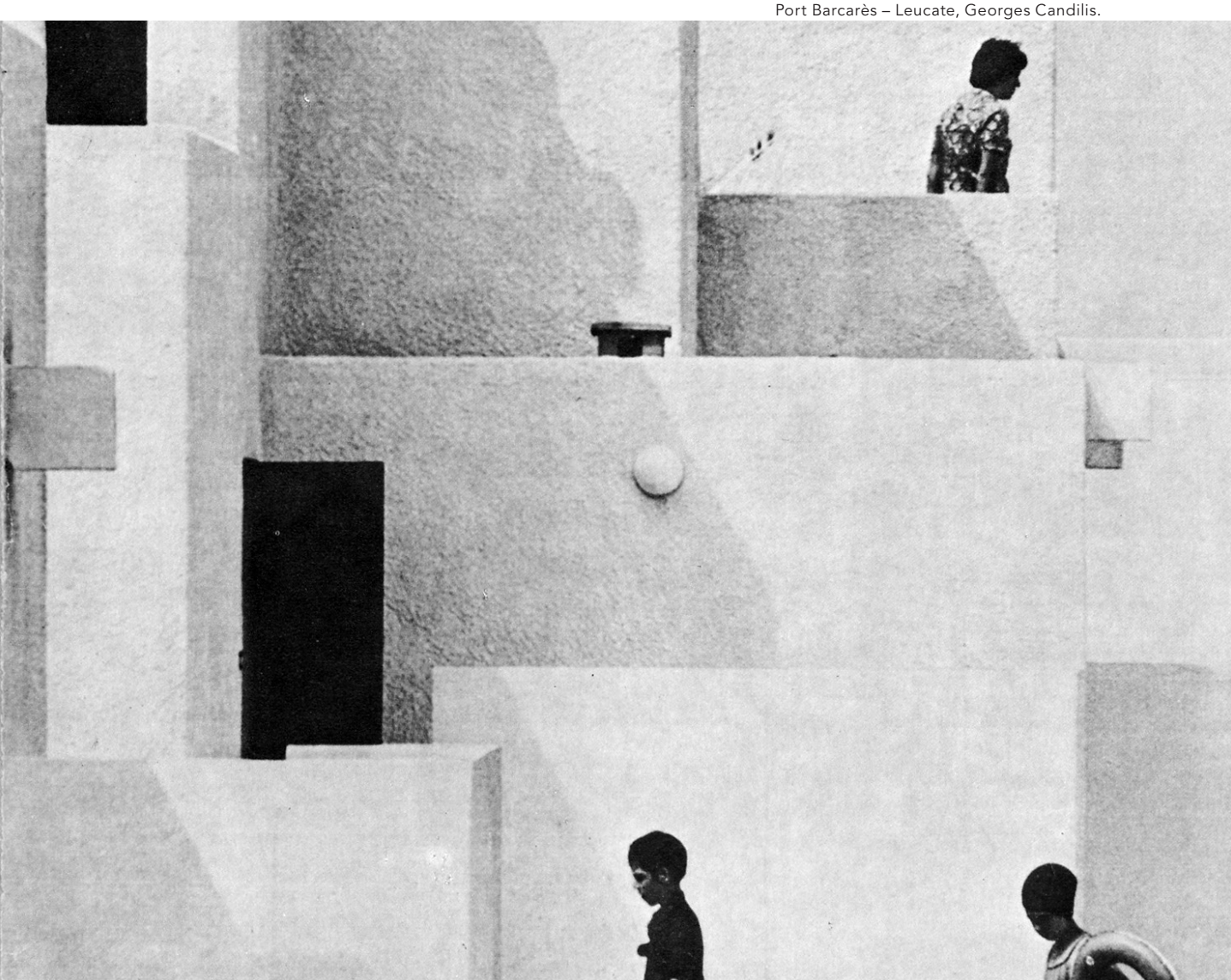
Museu del Suro, Palafrugell

TOURISTIC TERRITORIES

Port Barcarès – Leucate, Georges Candilis.



SEASIDE ARCHITECTURES OF JOSIC, CANDILIS AND WOOD

Pisana Posocco, Sapienza, Università di Roma

The Languedoc-Roussillon coastline tourist development

Languedoc-Roussillon is the French region, besides the better-known Provence, which borders the Mediterranean sea. Tourist development of the Blue Coast, a very fashionable seaside area in Provence, dates back to the end of the eighteenth century. It went on to become the symbol of seaside holidays and the "bella vita." Building development has been continuous since then and it significantly increased during the twentieth century. This resulted in a somewhat uncontrolled and indiscriminate urban and building development. That is why, in the 1960s, the French government decided to promote and manage the tourist development of the remaining portion of its Mediterranean coast through a comprehensive planning which would identify areas for building expansion, as well as areas to be protected, thus managing the different tourist offers of the region. The Languedoc-Roussillon Coastline Tourist Development plan was entrusted to George Candilis, who in turn headed a group of designers. The inter-ministerial operation was known as the "Mission Racine"[1].

This planning policy was adhered to from the end of the 1960s to the beginning of the 1970s by the construction of a few settlements, among which the best known are Port Camargue, la Grande Motte, Cap d'Agde, Guissan, Port Leucate, Port Barcarès and Saint Cyprien. Many of these constructions, as well as the study materials for the plan's development, are interesting from an architectural viewpoint[2].

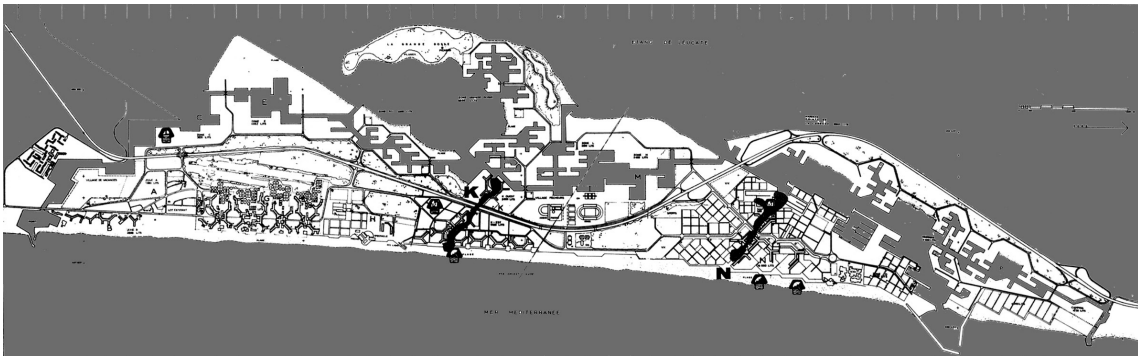


Fig. 1: The plan of Barcarès-Leucate settlement. In G.Candilis, *Planning and Design for Leisure*, 1972. Image elaborated by the author.

Among the architects who took part in the planning phase, some of them were also entrusted with the architectural projects: Jean Balladur was responsible for the Grande Motte and Port Camargue (1968/1990), while George Candilis completed the holiday town of Port Leucate and Port Barcarès.

The village of Barcarès-Leucate, as Candilis called it, represents a very interesting example of a town envisaged and created for tourist purposes. Also interesting is the architectural project regarding the housing and the various services which in turn shaped the urban project, a project which was researched and designed from the territorial dimension to the building scale (Fig. 1).

Team 10 Urban Research and its application in tourism projects

Georges Candilis had a very close and long-lasting collaboration with Alexis Josic and Shadrach Wood[3]. They were all members of the Team 10. Team 10 focussed its attention and the research on growth dynamics and urban transformation. At that time these systems were conventionally considered as mechanisms whose functioning could be improved. To the contrary, Team 10 considered the town not as an abstract element, but rather a system composed of spaces, which could be seen and verified in its relationship with the human scale. Wood made an important contribution to this debate through a number of texts he wrote, in particular the one on the stem[4], in which he attempted to provide a theoretical definition to the spaces between houses as well as to urban spaces, and also to the possibility and capability of determining the behaviour of their inhabitants.

From the second half of the 1950s to the end of the 1960s, the group Josic-Candilis-Wood elaborated approximately ninety projects for tourist settlements; all generally linked to the evolution of the idea of mass tourism. These projects provided them with a privileged place where they could experiment and apply the theoretical assumptions of modern architecture and this was how modernity became a self-evident part of everyday life.

One of the fundamental themes for the new urban settlements, and in particular of the tourist ones, is the space between public and private. That is why Team 10 refers to Smithson's studies on cluster[5].

Cluster means a group or a pool. A cluster is a group of people, a neighbourhood unit, seen as a community system rather than an aggregate of "machines à habiter", and this 'whole' is characterised by an identity originating from some common features which give definition and a specific identity to the cluster. Therefore, the cluster does not have any formal or typological identity, but rather it arises from the characteristics of the group or from the pooling criteria.

These thoughts on urban spaces and these slight changes from shape to utilisation modalities represent an attempt to break the radical dualism between private and public spaces in housing design.

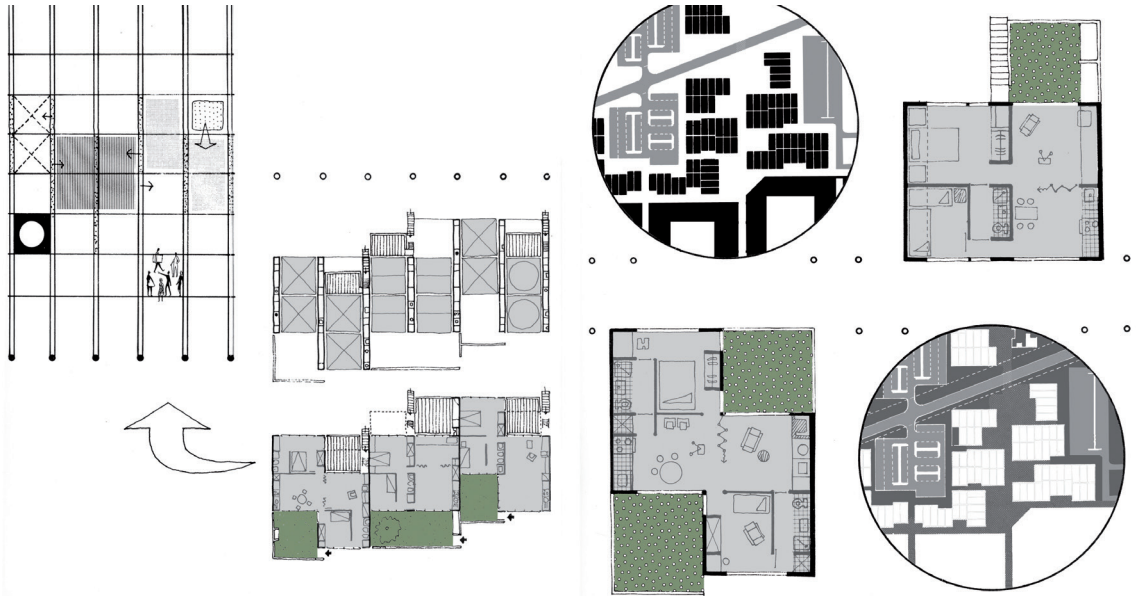


Fig. 2: "The simple grid allows us to: 1) organize the grouping of dwellings, 2) ensure structural and collective continuity, 3) rationalize costruction." From *G.Candilis, Planning and Design for Leisure*, 1972. Image elaborated by the author.

Some of these transitions can be identified between house and urban spaces[6]. The cluster defines relational spaces which have a given character: the value and meaning of the place are produced with the positioning and importance of the buildings which define it. The cluster is the place for some specific spatial practices, which are determined and characterised according to the ritual utilisation of these spaces. In the projects for Barcarès-Leucate, the experimentations in grouping cells and consequently the space between houses takes many different forms.. For instance, one might find among the many possibilities, a garden or a patio in between the houses on the ground level, a court between cells in vertical combinations, or an empty transition space within the same cells.

To this end, building blocks were split up and to create different spaces by using simple and modular elements combination criterion, both vertical and horizontal, were studied Shadrach Wood, the member of the Josic-Candilis-Wood team who contributed most to the theoretical reflection, wrote, "The process of planning from stem to cluster will tend to re-establish density and scale in habitat."[7] Wood himself would go on to further develop this idea and interpret groups according to attitudes i.e. the stem[8].

The stem is a stalk, a trunk a root, or a bunch. It is an idea of shape that is produced by gemmation, which does not have any geometrical or typological logic, but rather a biological logic, one of the development of shape according to the vital needs of that specific complex or group. Team 10's research was strongly oriented to variety and diversity, but what best describes this research was the desire to find a natural complexity, and the term stem contains the shape and modalities to reach this goal. In the project for Barcarès-Leucate, public structures connecting the various residences and the seaside were designed as the 'evolution of the stem'. These elements have their own specific building system, designed by Candilis, which allows for free three-dimensional aggregations, in other words, the Meccano (Fig. 2).

In 1975 Architecture d'aujourd'hui published an issue devoted to Team 10 and Bernard Huet said one should be grateful to this group formed by Candilis, Josic and Wood, as they have "contributed to overcome the mass planning system and have involuntarily opened up the way to contemporary

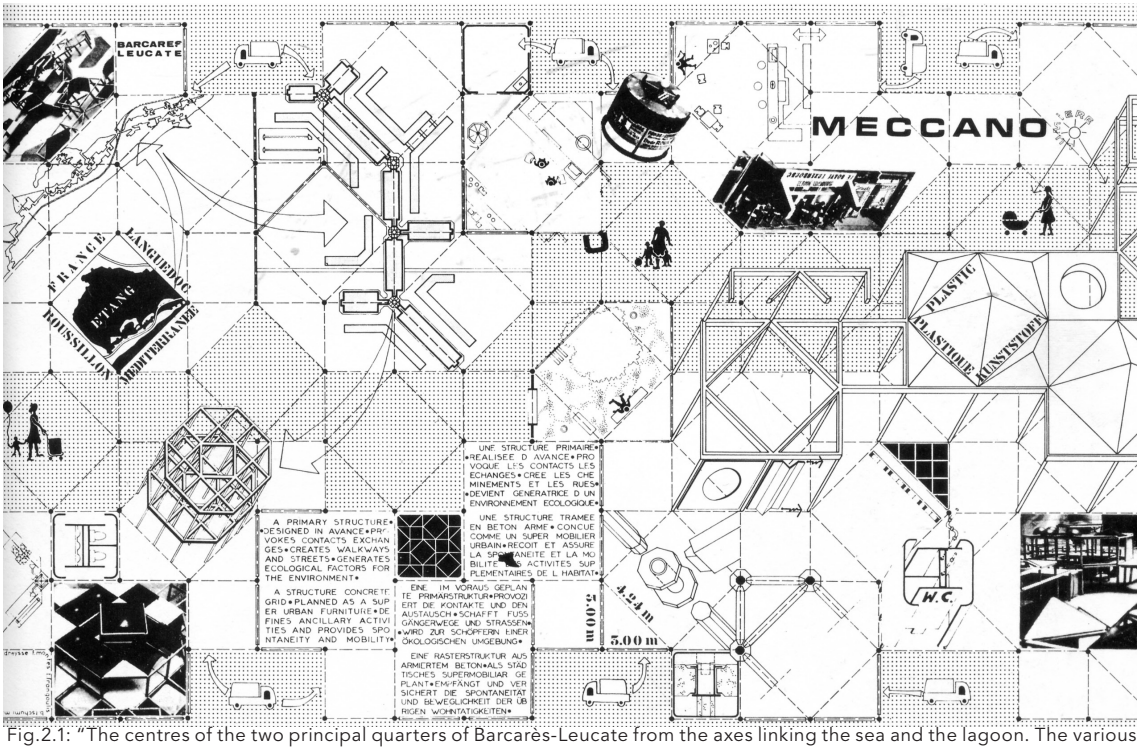


Fig.2.1: "The centres of the two principal quarters of Barcarès-Leucate from the axes linking the sea and the lagoon. The various activities, (commercial, administrative, cultural and recreational) are arranged linearly in polyvalent primary structures." From G.Candilis, *Planning and Design for Leisure*, 1972.

critical research on urbanisation processes and the relationships between urban morphology and architectural typology." However, he also observed that the vertical and horizontal combinations experiments carried out by these designers had brought about some excesses in terms of density, speculation and capitalist concentration, along with their inevitable consequences[9].

In his project for the seaside town, Candilis tried to find a way to imagine urban spaces without starting from shapes or typology. In other words, he always tried to focus on the human figure and his needs, his way of using spaces, the relationship between the shapes of the spaces and the social modalities thus induced.

As a result, Candilis proposed the fundamental principles he would follow in designing and organising the holiday village at Barcarès-Leucate, "The guiding principle behind this project was to find an appropriate human scale for the four following elements: 1) the family unit round a private patio, 2) the neighbourhood unit (20-30 bungalows) round a small "plaza", 3) the independent village unit (200 bungalows) characterized by the linear centre, and 4) the communal facilities on the sea-front for the whole village (1000 bungalows)"[10] (Fig.3).

The architecture itself will create the places and the situations. In this way he proposes the idea of a town which does not originate from a shape, but rather from a process. The project is based on a configuration process, thus breaking free from the formal prefiguration. It is very important to observe how these projects and this research are situated in a contemporary cultural context, and in particular it is fundamental to observe the evolution of Team 10 and the development of the mat-buildings theme. While mat is a structure, it is more the idea of a structure and the way to structure a project. In particular, and this was a very important theme for Team 10, mat is an open structure, that can be implemented. What are the characteristics that make these mat buildings so interesting? Why use them for urban holiday centres?

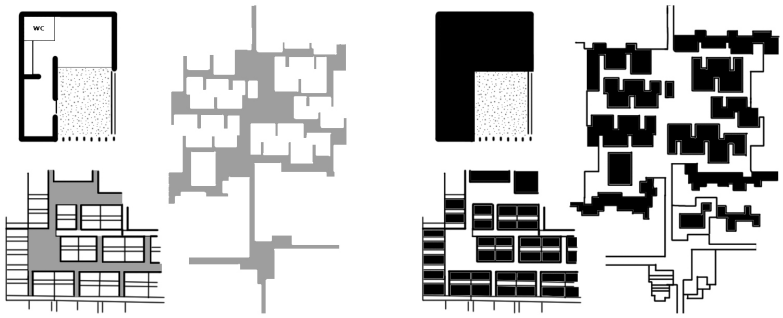


Fig. 4: The book cover

Fig. 3: Holiday village at Barcarès-Leucate, from G.Candilis, *Planning and Design for Leisure*, 1972. Image elaborated by the author.

This way to aggregate spaces allow the intermediate scale between architecture and urban planning to be worked on and enriches the project with "inwardness" by using an assembly of elements from different dimensions. In this way, the architecture itself favours the association and the interrelation of the various parts, and consequently of the people. It is an "unlimited growth" modality; an open project. This intermediate scale between town and building creates a landscape in itself. It can work simultaneously on a small scale space between public and private and at the same time it becomes an interlocutor of large spaces and large dimensions. On this point Avermaete writes, "The aim of the tourism projects was to find a different way of planning dense dwelling environments that offered an answer to the new dwelling ideal of privatisation. As such they not only advanced an alternative to the planning strategies of CIAM, but also illustrated that the impending dwelling ideal of privatization did not necessarily have to result in dispersed suburban settlements"[11].

Candilis identifies some cornerstones in the structuring of such urban systems, the temporary and permanent elements, or rather the horizontal and vertical ones or, (adhering to Kahn's division) served and serving spaces, Candilis divided the parts into 'supported' and 'support'. These parts are quite easily recognisable. The new interpretation of spaces proposed by Team 10 meant that some aggregation structures could be reinterpreted and divided into clusters and stems i.e. cluster meaning all those combinations which constitute the structure, be it horizontal or vertical, and stem meaning those centres with a higher number of services. In 1972 in a text called Recherches sur l'architecture des loisirs. Planning and Design for Leisure, Candilis complied all the projects linked with the theme of holiday habitats that, along with Josic and Wood, he had elaborated and often carried out. He does not use the terms cluster and stem but ultimately the classification has the same meaning.

The architectural research carried out by Candilis focused on cheap dwellings. During the first half of the 1950s he worked in Morocco, where he opened an architecture office in Casablanca with Wood and built a dwelling unit there. Right from the beginning, the study into dwellings goes hand in hand with that on urban structure and his attention was focused on the systems of the Kasbah and the Medina in particular, which for him and for the entire Team 10 represented a fundamental knowledge in the elaboration of the mat-building and a new general reflection on the building criteria of the urban structure. From the tradition to the modern movement of an isotropic space, Candilis moves towards the idea that there can be some more important points, some "hearts." In other words, the town's structure is not based on geometry, rather the town is organised into areas of more or less density, stems and clusters, and thus, the theme of density moves towards the habitat's scale.

Georges Candilis and the Port Barcarès – Leucate project

For the Barcarès-Leucate complex he had 700 hectares at his disposal. The space is composed of dwelling units, villages, services and hotels. These different elements are structured around two main nucleuses, two "linear urban centres", which link the sea shore with the lakes behind and connect high-speed and local road networks. They are the two stems, to which the clusters are attached.

In the book Recherches sur l'architecture des loisirs (Fig. 4) Candilis gathers together and illustrates projects not only from Port Leucate-Barcarès, but also from other places (albeit some of which would never be built), as well. The author describes the residential settlements and then he illustrates the service structures: hotels, motels and nautels i.e. hotels for those who go sailing, but the core of the text focuses on housing. The initial part of the book deals with dwelling combinations and these are divided into horizontal and vertical. The horizontal illustrate low density settlements but the Candilis' model is not that of detached houses as his dwellings are always a combination of different units i.e. mat-buildings and the models of the Kasbah and the Medina are always present.

"If the urban models elaborated by the French group of Candilis, Josic and Wood are very similar to the continuous structures of Smithson and the theory of the "labyrinthine clarity" of van Eyck, (...), their language has little in common with the Le Corbusier natural materials which would seem to characterize the brutalist movement. [... in their projects] shape and organisational model - what has been defined as "the marriage between Kasbah and Meccano"- tend to strictly coincide."[12]

Candilis divides horizontal dispositions into row houses (which he calls ribbon houses), patio houses, "puzzle" (Fig. 5) houses, and then he also adds houses associated with boats and grouped housing. It is interesting to follow the reasoning and the denomination criterion because this helps one to understand the systematic way in which Candilis' research focuses on combining modalities. The name he uses always represents the assembly criterion, but the attention is focused on the remaining space, the space between the houses, and the way of arranging the different combinations. Candilis' drawings reveal the life that is imagined in these places, or better said, for these places. His plans, almost always furnished and often accompanied by the number and kind of user, make the lifestyle proposed to the beneficiary easily understand. From a stylistic point of view, Candilis, Josic and Wood's architecture is anonymous, or rather attempts to refer to the collective anonymous (Image 6) that Bernard Rudofsky had collected and published in Architecture Without Architects a few years earlier[13]. The language is a sort of Mediterranean Esperanto, a clean, clear style, passed through the scrutiny and the "purge" of Modern Movement. But perhaps the most significant thing of these undertakings by Candilis is that they are like the backdrops of a wished for and imagined life. So these places have survived, thematic tourist villages set where the "freed time" is staged. Dwellings reduced down the

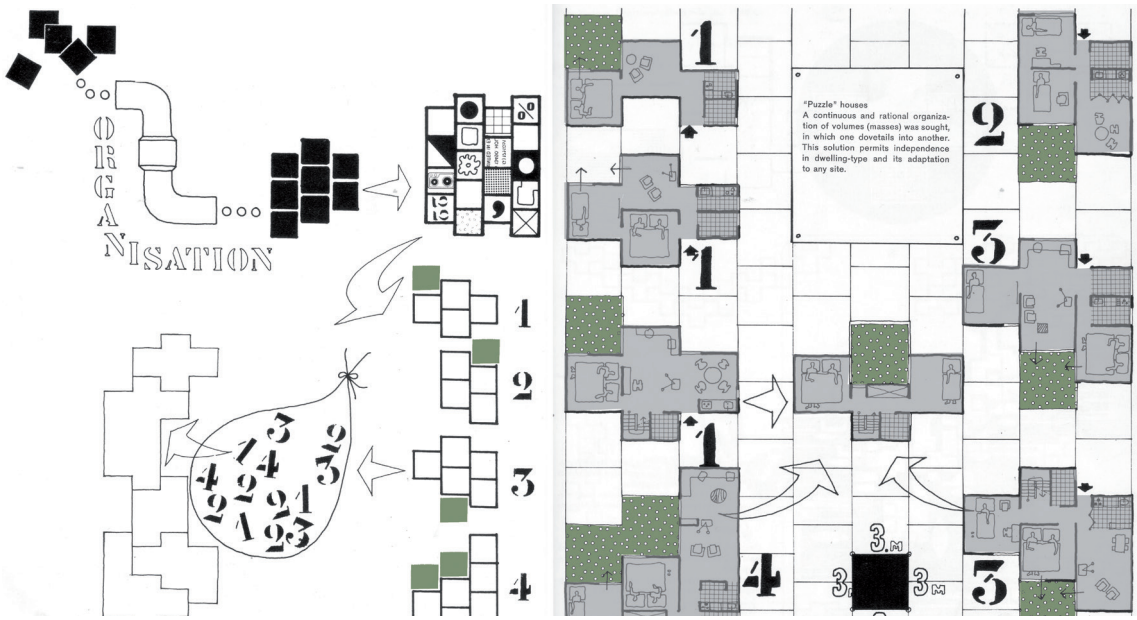


Fig. 5: The puzzle houses. "A continuous and rational organization of volumes (masses) was sought, in which one dovetails into another. This solution permits independence in dwelling-type and its adaptation to any site" In G.Candilis, *Planning and Design for Leisure*, 1972. Image elaborated by the author.

finest detail, to a minimum, designed to be functional i.e. a perfect heritage of the Modern Movement. The great proposal of Candilis-Josic-Woods is the way living cells are combined in the space

between the buildings; and such a space is designed to be intimate, to facilitate socialization, the setting up of groups of neighbours or the gathering together of kids to play in a group.

Later, following on from the horizontal dispositions, Candilis takes vertical combinations into consideration in his book Recherches sur l'architecture des loisirs. According to Candilis, these latter combinations are useful to create a punctual density, or to offer a particular relationship between services and residences, or they can even permit (from a higher height) some particular views of the surrounding landscape. In particular for Candilis, it is fundamental to maintain the vertical role of roof-terraces and the veranda, to encourage a relationship with the open space, the natural environment, and the air[14].

This wonderful architecture of this holiday town, which is almost sculpture-like, still draws attention today to this architectural case of the twentieth century. What is intriguing and makes this architecture interesting, is the experience of the collective life that the spaces seem to promise. It has been said that towns founded to become holiday destinations have been places of experimentation for mass architecture, but sometimes they have also been the occasion to verify the influence of architectural shapes, and even more so urban shapes, for the possibility of building a community. The ideological basis of Team 10 and their passionate research for a Utopia in the present were necessary and, in the case of a town for tourism, the perfect occasion to reflect on the relationships between collective shapes and ways of life.

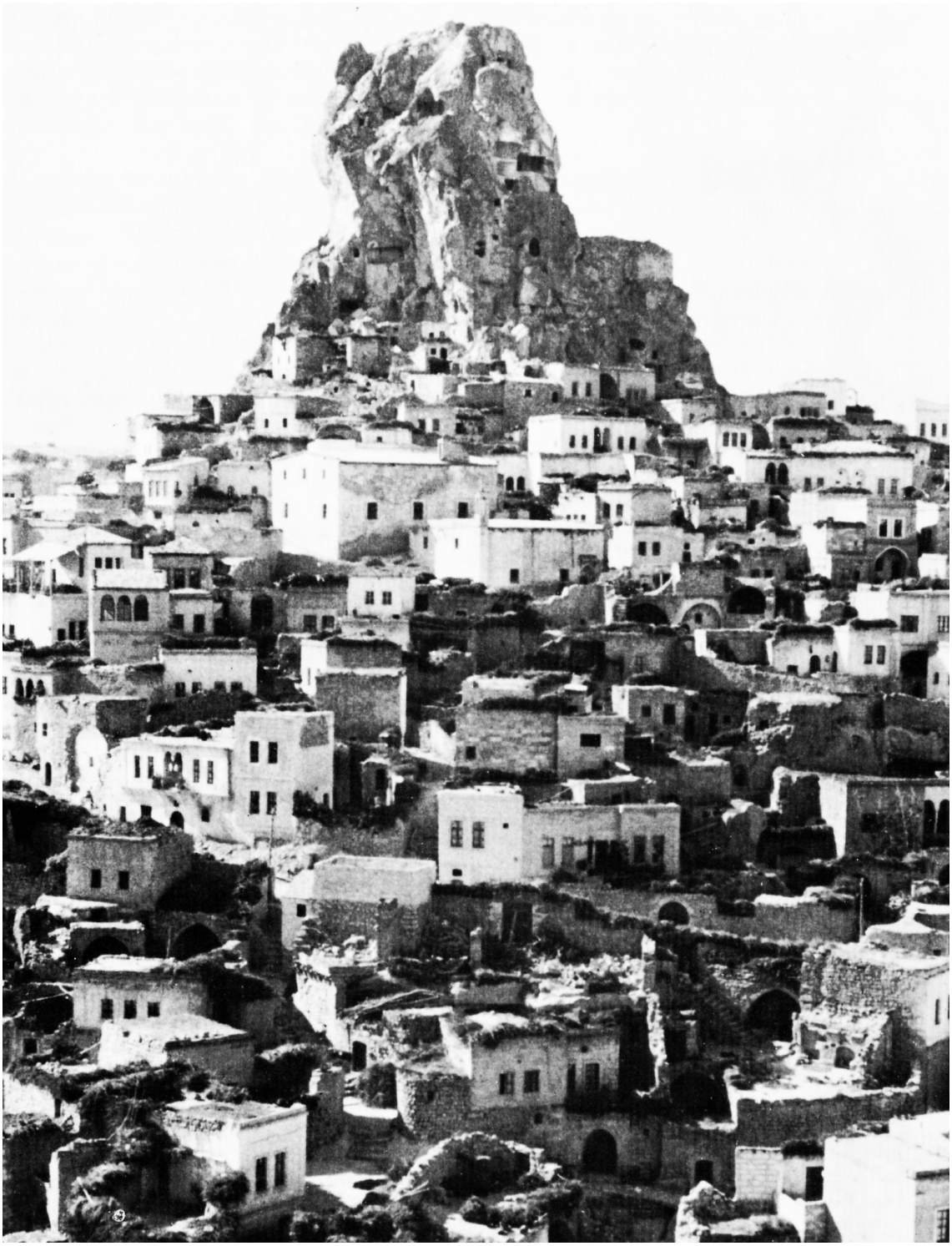


Fig. 6: The village of Avilcar in Cappadocia, Turkey. This picture is part of the vertical combinations chapter. In G.Candilis, *Planning and Design for Leisure*, 1972. Image elaborated by the author.

NOTES

1 The De Gaulle gouvernement had set up the DATAR, Délégation à l'Aménagement du Territoire et à l'Action Régionale, headed by Pierre Racine. In 1963 the group charged with the inter-ministerial mission of Aménagement Touristique du litoral du Languedoc-Roussillon was composed of: Georges Candilis, president; Jean Balladur, secretary; Herbe, Castella, Glaise Hartanè, Lafitte, Le Couteur, Lods, Mauret.

2 The French Ministry of Culture has recently proposed a "mention" for this highly valued architectural project, without imposing any financial or legal bindings, it has indicated it as "Heritage of the 20th century." On this list the areas designed by Candilis have been included and in particular the creation of Port Leucate, the complexes of „Les Carrats" and „Les Rives de Corbières," as well as the Greek village Candilis designed are mentioned.

3 Candilis, Josic and Woods worked together from 1955 to 1968.

4 Woods, Shadrach, 'Stem', Architectural Design, no. 5, 1960, p. 181.

5 The theme of cluster was investigated in-depth by the Smithson, and specifically in November 1957 he wrote 'The cluster city. A new shape for the community', which was published in The architectural review, and from their theoretical position started a quest for an identity for the organisation of dwelling groups, a search for a character in housing.

6 Aldo van Eyck worked along the same lines on the project for the orphanage built in 1959. Here the efforts are concentrated on overcoming the dichotomy between open and close, and in this sense he designed a spatial module, square based, and this same module sometimes identified an open patio space and sometimes a covered one. Tom Avermaete in Traveling notion of public and private. The French Tourism Projects of Candilis-Josic-Wood, (in OASE n°64, summer 2004) identifies some important differences between Aldo van Eyck and Josic-Candilis-Wood. This text is noteworthy because of the excellent discussion of the Candilis' work in Barcarès-Leucate.

7 See footnote 3.

8 Idem.

9 Cfr L'Architecture d'Aujourd'hui, n°177, 1975 p 44 and foll.

10 In Candilis G. (1930). *Recherches sur l'architecture des loisirs.* Stuttgart: Karl Krämer verlag, Stuttgart. P.30.

11 Cfr. Avermaete T. (2004), Traveling notion of public and private. The French Tourism Projects of Candilis-Josic-Wood, in *OASE 64, p.36.*

12 In Tafuri M. e Dal Co F.(1976). *Architettura Contemporanea*, Milano: Electa. Translation by the author.

13 Bernard Rudofsky, Architecture Without Architects: A Short Introduction to Non-pedigreed Architecture (1964); We must observe that one of the pictures inserted by Candilis in the book as a reference, in particular the photograph of the village of Avicar in Cappadocia, p. 81, is probably taken from the book of Rudofsky.

14 "Vertically assembled dwelling reflect various needs: e.g., to ensure appropriate density, to provide the maximum number of dwellings with a view (of the sea or the mountains), to bring about a direct relationship between the different facilities and the dwelling. The expression of such combinations may result in very different solution. Intended particularly for summer holidays, these schemes must be distinguished from the conventional and impersonal blocks of dwellings which have been invading our conurbations for the past twenty-five years. The terrace-veranda element becomes a genuine elevated garden-patio and serves as a link between the dwelling proper (designed for rest and a simplified family life) and the natural environment (i.e. the sea, the su, and the beach).

These combinations must also create an environment entirely different from that of the normal routine, one of the basic functions of leisure being to supply fresh surroundings." p.57.

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Marez López I. E. (2012), Movimiento moderno y los proyectos de las estaciones turísticas de Languedoc-Roussillon: La Grande-Motte y Port Leucate-Barcarès has been developed at the Technical University of Catalonia (Universidad Politécnica de Catalunya). Escuela Técnica Superior de Arquitectura de Barcelona, Departamento de Urbanismo y Ordenación del Territorio, Doctorado en Urbanismo. This thesis contains a large quantity of unpublished material.

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Figure 2 bis. "*The centres of the two principal quarters of Barcarès-Leucate from the axes linking the sea and the lagoon. The various activities, commercial, administrative, cultural and recreational are ranged linearly in polyvalent primary structures.*" In G.Candilis, Planning and Design for Leisur, 1972. Retrieved November 12, 2014, from: archipostcard.blogspot.it/2012_08_25_archive.html

Figure 4. *The book cover.* Retrieved November 12, 2014, from: renamimoa.jimdo.com/documentation/

Study trip. Summer flat building, by J. Martorell, O. Bohigas, D. Mackay. Pals, Spain, 1975

Study trip, hotel la Gavina, S'Agaró

REST AND THE ART OF WORKERS' MAINTENANCE

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LEISURE TIME = free time?

If in the West "tourism" indicates leisure and rest, in the USSR the term "*turizm*" instead indicates an energy-consuming activity of physical recreation and hiking. The distinction is considerable, because it reflects an ideological approach to notions such as travel and rest, considered from the viewpoint of the socialist Utopia that will result in very different organisational and settling patterns compared to the West.

The definition of tourism encompasses the concepts of travel and distraction - rest and thus the idea of "free time" that will bring post-revolutionary Russia and the Soviet Union to confront the need for an ideological revision, in order to defuse the anti-socialist dangers lying behind a notion of travel seen as a freedom of circulation and leisure as idleness.

The ideological construction of the rules for being a good proletarian tourist has passed through different phases of openness, but it has always been controlled and framed by the various central and local organisations which dealt with it.

In any case, what clearly appears is that tourism and rest are not moments of individual freedom, but rather they serve as evidence of the proletarian industry. Thus, travelling becomes a vigorous activity and should preferably be carried out by muscular propulsion, whereas resting, in turn, must be considered as a psycho-physical recovery and maintenance.

Within this general framework, centres to keep workers in shape will be created, and they will represent a model of the soviet tourist settlement.

HOLIDAYS AS A THERAPY

In Imperial Russia up to the Bolshevik revolution, holidays in places with mild climate had the same characterising elements as in contemporary Europe, both in usage and in the kinds of settlements established. Holidays, especially by the seaside, were the prerogative of the higher social classes, and many tourist destinations appeared on the Black Sea, such as Yalta, Sochi or Odessa, or on the Baltic Sea, such as Jūrmala in Latvia or Sestroretsk, near Saint Petersbourg.

In these areas a number of settlements were developed, surrounded by green areas and overlooking the sea, following the international model of the picturesque garden-town; the architectural style is the romantic stylistic pastiche with some folkloristic variations, some of which are of a certain interest.

As in other parts of Europe, between the end of the nineteenth century and the beginning of the twentieth century, swimming is still considered a therapeutic activity and seaside resorts are like nursing homes; holidaymakers take long walks, go to cafés and concerts, spend their time on different entertainments and enjoy the balsamic air.

After the revolution, elegant people and unproductive entertainments disappeared, but the medical background of the resting period was firmly kept. The tourist settlements catering to this became more and more popular and they were the destination spot of the élite and the most meritorious workers, so the nursing home model was consolidated, giving rise to other settlements within the framework of the *kurort*; nursing centres composed of *sanatoria*.

Paradoxically, the Imperial resorts of the Baltic Sea and the Black Sea are the ones which maintain an urban dimension of holidays that can be compared with that known to the West. New resorts are added between the 1920s and 1940s to the first settlements. Their style is typical of the Stalinist celebrative rear-guard and with typological modalities easily comparable to the already widespread spas in Europe, and quite a number of these resorts became the destination of the 'regenerating rest'.

As mentioned earlier, the concept of tourism takes on a different characteristic in the Soviet country resulting in two major categories: that of *turizm* in which travel is regarded as a vigorous and edifying activity similar to trekking, and that of a 'real rest', which, however, takes on the medicalized form of health recovery. This specification helps understand the origin of the accommodation facilities that will be built over the ensuing years, though with some variations between openness and control and a confusion resulting from the overlapping and clashing of the different organisations entrusted with the management of this activity.

Activist tourism

The common philosophy behind the two aspects aims at not leaving workers idle, which is seen as a bourgeois prerogative. Workers must make holidays a productive opportunity on both a physical and cultural level. In fact, even the cultural dimension in itself is to be condemned when it is not linked to the ever present dimension of political activism.

And so a traveller of the 1930s is someone who experiences new situations by visiting factories and workers' organisations, from where he can benefit from suggestions and innovations, at the same time disseminating the creed of the good proletarian in these far-away places.

Travel is also the occasion for doing some physical exercise, since it is recommended to travel not by using motorized transportation but muscular locomotion means, which keep people fit and make them closer to the places they visit.

We must say that this kind of tourism is immediately framed in an ideological dimension aiming at

containing trips within the Federation in order to push towards a greater awareness of socialist reality; travellers contribute then to the construction of the nation's image by discovering its human, natural and, above all, political resources.

The vision of a simple and vigorous tourism, teamed together with chaotic and inadequate organisation does not allow for the development of accommodation facilities, albeit inadequate, but at least sufficient to satisfy the increasing demand from travellers and hikers alike. This discourages individual tourism, or a tourism that is not inserted in a controlled system, that will become stricter and stricter over time.

WORKERS' MAINTENANCE

For those who do not have an inclination for militant tourism, the holiday period, or better still, the work suspension period, is a moment to recover one's strengths in order to become even more productive.

The most popular climatic health resorts to swim and bathe before the revolution were the seaside resorts and thanks to their spas , their marine characteristics and the fact that they can already be easily reached by train in the 1870s, they attracted further resorts complexes. However, initially these places are visited mainly by the privileged and 'worthy' people; with the party's cadres we find also the champions of productivity for whom the State pays a lot of attention to so that they can keep and improve their efficiency.

The spa model is not only reflected in the various settlement shapes, but it also influences the whole organisation and precisely regulates the day, with medical treatments and edifying recreational activities for political purposes. Yet the idea of rest is not that of a holiday, that is to say 'absence of activity' which characterises the West (at least the part of that world that can afford a holiday); the resting period is rather a very important moment for physical recovery and political and cultural improvement, to be spent following some precise programmes and under a strict medical control.

Such a medicalization of rest, goes as far as controlling the sun exposure times of the individual, and even fixes some conditions for accessing these places as it is only with a medical certificate that it will be possible to reach the prescribed resort; even that cannot be freely chosen.

From a logistic point of view, consequences are often negative and accommodation is the most critical aspect, since, despite the ban and the prescriptions opposed to individual or private accommodation in favour of collective hosting structures, these are unable to offer adequate availability or services. As a consequence, very often masses of people are hosted in temporary wooden facilities or in tents, with the accompanying (and easily imaginable) low level of basic services.

Since proletarians are an essential part of the socialist productive machine, their recovery is paramount and must be efficient. The worker must not troubled not even by family distractions; therefore family members do not spend holidays together, because medical certificates are issued on an individual basis and children are provided for in a specific organisation.

Thus, there is also a collective dimension and a political backdrop for children's holidays, including the first *sanatoria* which were mainly used to treat tuberculosis. However, some real summer camps are founded where children, organised into the ranks of young pioneers, enjoy a period of healthy open air life.

Fig. 1: Left: Resort spa Prymorie in Arcadia, Odessa. Right: "Sochi, the Caucasus Riviera", early '10s postcard.

Fig. 2: Left: Workers beach at Novorossysk, Krasnodar, Russia. RIght: Exercices at the Voshkod sanatorium, Teodosia, Ukraine

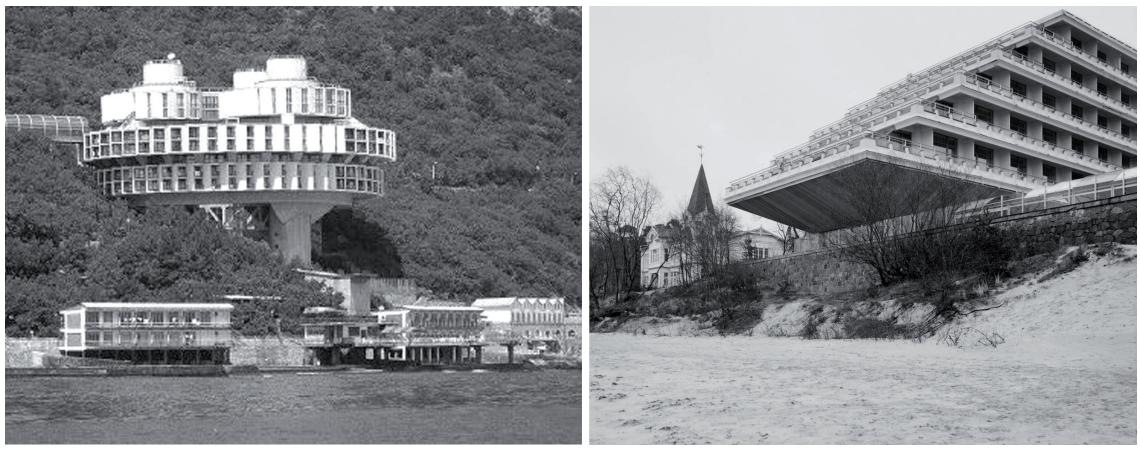

Fig. 3: Left: Nursing home Druxhba, I. Vasilevsky 1985, Yalta, Ukraine. Right Rigas Jurmalia Sanatorium now the Baltic Hotel, V- Valgums et alii, 1981, Jūrmala, Latvia.

MASS TOURSIM FOR INDIVIDUALS

The medicalized approach and the centralised control of proletarian tourism is marked by an underlying contradiction; on the one hand the distribution of places in the different *sanatoria* is organised on a strictly individual basis, according to some verified individual psycho-physical needs, for which specific prescriptions are made. On the other hand, the growing number of individuals who have access to these resorts follows mass criteria standardisation.

For example, a family is not supposed to enjoy a holiday period together - this will happen only in the late Brezhnev period - since a husband and his wife would hardly be able to obtain a medical certificate (*putevka*) for the same destination and the same period, while, as previously mentioned, children, as good pioneers, are sent to other destinations.

This system stays unchanged between the 1920s and 1970s and will generate some peculiar settlement models; accommodation facilities that are divided on a gender basis and where children are not taken into account. Thus, rather than families, party cells are recomposed, as well as factory and office groups, who gather en masse together in the large collective hosting facilities of treatment and entertainment.

Workers must concentrate on rest and cannot be distracted not even by their family obligations; on the contrary, as an individual they will be fully part of the collective and thus once again the public dimension of the socialist system.

In keeping with this, rooms are accordingly equipped with single beds, from two to a room, in the best of cases, to large shared dormitories. Consequently accommodation ends up being organised in typological models that, when they are not those of the big hotel, are very similar to hospitals.

Individuality therefore does not consist of a free choice of destination and accommodation type, but rather in the literal reduction of the single worker to a unit, encouraged to take part in recreational activities that are not just recreational but aimed at strengthening class consciousness.

Meals are taken collectively in large restoration halls, dancing is an activity similar to gymnastics, conversation is never futile but instead oriented to political and cultural upgrading.

Tourist complexes, or more accurately, *kurorts*, tend to become monuments of this collective dimension. Tourist facilities usually have their settlement structure, parallel to and often separated from the host towns. In fact they do not have any urban development, since not only is private property discouraged, but also any individual initiative is curtailed as far as accommodation is concerned.

Such a monumental approach, during the Stalin period, before and after World War II, is visible in the sumptuous and baroque features (from the same period and sometimes bordering naivety or comedy) characterising, the Moscow underground or some railway stations. The arrangement of the beach of Novorossiysk on the Black Sea celebrates with emphasis on bathing itself, while Sochi's *sanatoria*, already the pearl of the "Russian coast" in the Tsarist period, evokes an idyllic classicism, tempered by romantic derivations and an oleographic landscape "sensitivity" not too far removed from many Mediterranean coasts, especially in France and Italy.

Stalin concentrated his efforts mainly on Sochi - he decided to have a residence there - in order to make it a model tourist destination by giving some precise stylistic instructions. Architect Miron I. Merzhanov, who was called to design the personal dacha of Stalin, realised the Red Army Sanatorium (1929-31) then the Voroshilov Sanatorium, in a modernist style that unfortunately will not be followed, despite the fact that, thanks to the cable railway which directly connects it to the beach, it became one of Sochi landmarks.

Fig. 4: Left: "Sun, Air, Water: Use these powerful forces of nature widely and wisely! I.B. Boim, 1950. Center: "Tourism – the way to health", 1969. Right: "Tourist" magazine, 1966/5 issue.

Fig. 5: Left: Sanatorium Chaika (seagull), Sochi in tourist advertisement early 1960s. Right: Gorky Gorod new mountain village, Sochi, 2013

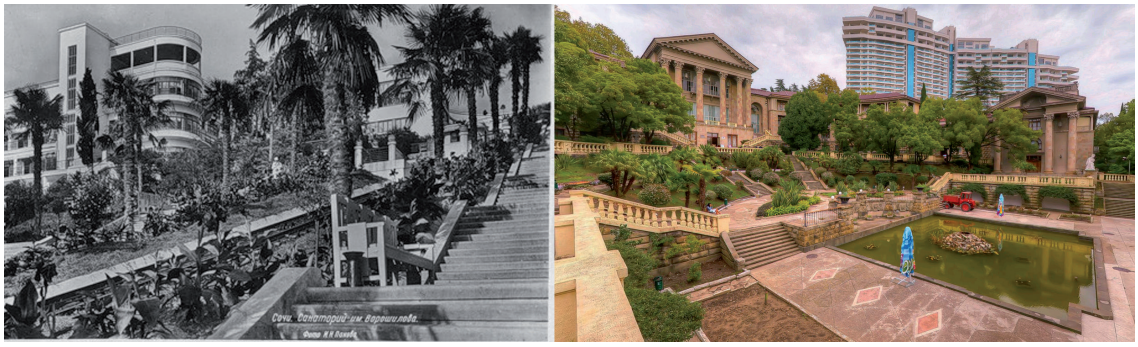

Fig. 6: Left: Sanatorium Voroshilov, Sochi, Miron I. Merzhanov, 1934. Right: Sanatorio Metallurg 1950 ca, Sochi, today.

from TREATMENT to free time

In the Stalinist era modern style did not catch on, not even in recreational places, and under Krushev first and Brezhnev later, another kind of style will prevail, apparently less celebrative in its purposes but similarly coded and all too redundant.

In fact, the number of workers who had access to tourist services was constantly increasing and required infrastructures which were never able to meet and satisfy the demand. In the late Brezhnev period, restrictions imposed on the "free" tourism and the possibility for families to spend holidays together was mitigated.

Journals and other specialised publications show studies on tourist typologies with an in-depth analysis on aggregation criteria for accommodation, but the reference model is always that of the large resort.

The sanatorium model is consolidated in mainly simplified shapes, which will give rise to a large number of hotel blocks which, most of the time, will not take into account the surrounding landscape.

Despite this, some of these new buildings will in fact become icons for the towns who host them: the Jūras Pērle restaurant, built in 1965 by Iosef Goldenberg on the Bulduri beach at Jūrmala and with its terrace on the sea, was considered for many years throughout the Soviet Union as the symbol of night life., Tragically it fell into disgrace and was later demolished. Again in Jūrmala, the present Baltic Hotel has taken over the management of the previous sanatorium and is characterised by bow-shaped terraces, certainly heroic but rather heedless of the delicate surrounding environment of dunes, villas and pinewoods.

In any case, tourist infrastructures are slowly, and with difficultly, adapted to the more and more pressing needs of workers. On the one hand, the traditional sanatorium model remains, on the other the vision of holidays as a form of activism slowly finds a less and less ideologized path and gradually the control is loosened and space is given to holidays that are more similar to the Western ones, even though preferably based on large resorts.

The workers' maintenance is thus moved towards the concept of free time, a nearly paradox term in the production socialist system. But the collapse of the Soviet Union is about to come and the need for distractions and freedom increase, often accompanied by excessive wealth that will literally open new frontiers for the Russian tourism.

SOCHI. FROM WORKERS TO CONSUMERS

The story of the culture of tourism in Russia is well represented by the little town of Sochi, situated on the Black Sea in the Caucasus. Thanks to it enjoying an almost Mediterranean-like climate and being blessed with thermal springs and the nearby mountains, Sochi was already very popular during the Tsarist period and was the favourite destination of some privileged holiday-makers who crowded its resorts and promenades that could be have been easily compared to their counterparts on other popular Mediterranean and northern coasts.

In the Soviet era the existing structures were erased but its international elements remained and were even somehow strengthened. Stalin often went to his summer residence in Sochi and promoted its imposing development, making it the almost the only summer sea resort town in the Soviet Union.

Unlike the Summer Camps and the *Kurort* that were separated from urban centres, Sochi experienced a more urban programme. On the new axis of the Kurortnyi Prospekt which runs along the coast on the mountain side, a continuous ribbon of parks, *sanatoria*, promenades and sea resorts will be built

by important architects such as Schushev (*Sanatorium Novaia Matsesta* 1928-29), Merzhanov (*Sanatorium Voroshilov*, 1929-34,), the Vesnin brothers (*Sanatorium Gorny vozdukh*, 1931 later incorporated in the Zarya) and many others.

Different styles followed one upon the other, from the isolated modernism of Voroshilov to Stalin's romantic grandeur, from the gawky gigantism of the Brezhnev period through to now, where the aggression of Russian finance and the large international hotel chains has started to violate the historical image of Sochi and its *Sanatoria*.

The setting is different now. After the fall of the Soviet Union and the uncertain period which followed, Russians started to experience new economic possibilities and demonstrate a new demand for tourism. They have started to be more demanding of the domestic tourist destination, wanting something which is much closer to general international standards.

Therefore, many national and international investors have taken over many of the historic *sanatoria* and carried out violent "renovations" with no concern for either the architectural elments or the urban and and natural landscapes.

Sochi is a perfect example of the ambitious expectations of the new Russian capitalism and its subsequent tourism. Its designation as the host for the 2014 Winter Olympics on the one hand confirms its tourism vocation, both for summer and winter holidays, however it has expanded and developed in an aggressive and greedy manner which depicts the urgent determination of the new Russia to rebuild its own image.

CONCLUSION

What are the perspectives for the Russian tourism then? The acceleration triggered by economic wealth and personal freedom have so far compromised a careful evaluation of the internal potential, especially for what concerns the huge heritage represented not only by the natural attractions, but also by the huge heritage of summer camps and *sanatoria*; some of them have been reused and included in new tourist circuits, while many have been left abandoned, thus wasting a potential resource of great consistency and peculiarity.

The restructuring and adaptation work carried out so far has neither paid any attention to nor recognized the value of these buildings.It is also true that, in many cases, the architectural value was not worthy of any specific attention and the existing structures were suitable to be converted into hotels. Having said this in thermal destinations especially, a kind of well-being tourism has spread and is appreciated. It is one which has been developed by using the existing *sanatoria*.

Undoubtedly Russian tourist destinations can stimulate a national and an international market, as is shown by the presence of Russian tourist spots being among the top ten in the world and by the many agreements signed by the Russian government with some large clients in China and Korea.

What is still unclear is how Russia will deal with some issues that have only recently appeared on the national scene, such as environmental sustainability, environment protection and the complex relationship with its past history.

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Figure 1. Left. *Sanatorium Prymorie in Arcadia*, Odessa. Retrieved July 22, 2014, from: visualhistory.livejournal.com/131160.html

Figure 1. Right. *Sochi, the Caucasus Riviera, early '10s postcard.* Retrieved July 22, 2014, from: humus.livejournal.com/3607196.html

Figure 2. Left. *Workers' beach in Novorossysk, Krasnodar, Russia.* Retrieved July 22, 2014, from: www.flickr.com/photos/24105644@N03/6447329459/

Figure 2. Right. *Workout at Voshkod sanatorium, Teodosia, Ukraine.* Retrieved July 22, 2014, from: vk.com/wall-17846052_9593

Figure 3. Left. *Nursing home Druxhba, I. Vasilevsky 1985, Yalta, Ukraine.* Retrieved July 22, 2014, from: www.bigyalta.net/product/sanatorij-kurpaty-druzhba/

Figure 3. Right. Lambertucci, (2014) F. Rigas J*urmala sanatorium now Baltic hotel.* V. Valgums et alii, 1981, Jūrmala, Latvia

Figure 4. Left. I.B. Boim, 1950, *Sun, Air, Water: use widely and wisely these powerful forces of nature!. Retrieved* July 22, 2014, from: pantikapei.ru/page/156

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Figure 4. Right. Cover of Turizt magazine n° 5, 1966 Moscow

Figure 5. Left. *Sanatorium Chaika (seagull)*, Sochi in Intourist advertisement, early '60s. Retrieved July 22, 2014, from: cccp-foto.live-journal.com/578431.html

Figure 5.Right. G*orky Gorod new mountain village, Sochi, 2013.* Retrieved July 22, 2014, from: www.gorkygorod.ru/

Figure 6. Left. *Sanatorium Voroshilov, Sochi, Miron I. Merzhanov, 1934.* Retrieved July 22, 2014, from: humus.livejournal.com/3620325.html

Figure 6. Right. *Sanatorium Metallurg 1950 ca, Sochi, today.* Retrieved August 05, 2014, from: blogsochi.ru/content/sanatorii-metallurg

Study trip, S'Agaró, Spain

ARCHITECTONIC CONTENT OF THE PEDRAS SALGADAS SPA & NATURE PARK

Luísa Paiva Sequeira, Lusófona University*

ABSTRACT

Invention, design and technical research are inseparable factors in the creative processes leading to the renewal of architectural forms and the emergence of new designs.

'Create, do and be' are three aspects inherent to artistic and architectonic creation. In particular, with the emergence of conceptual art, the act of 'doing' has formed part of the dichotomous debate between form and content since the mid-twentieth century and ever since then works of art and architecture have illustrated concepts.

The aim of this paper is to take a recently designed tourist spa in Portugal, and approach it as a work of art, by relating it to some of the thirteen 'possibilities' to define it as such as suggested by McEvilley in his book On the Rupture of the "Cul de Sac". Art in the Second Half of the Twentieth Century. This is then, an attempt to understand if it is possible to establish a relationship by systematizing a larger and more complex network of relationships into categories as a means of conveying a precise, although complex, new content, capable of justifying the success of this design project.

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Fig. 1: Site plan

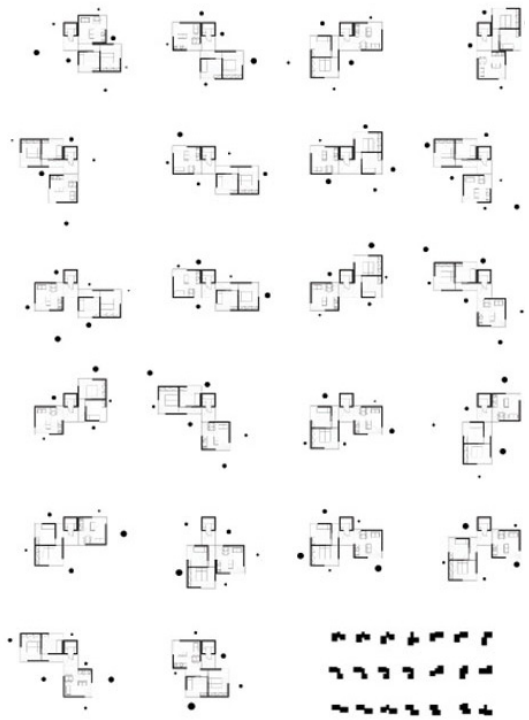

Fig.2: Possible eco-house module combinations

The thirteen ways of approaching content

In Chapter 4 "On the way to dispose the clouds" in Thomas McEvilley's book, the author advances thirteen ways to approach the content of a work of art. In the words of the author, 'Thirteen ways of looking at a blackbird'.

He also states, "Everything we might say about tan artwork that is not a neutral description of aesthetic properties is an attribution of content".

1. Contents drifting from the aspect of the work of art, which is understood as representational[1].

2. Contents derived from verbal supplements introduced by the artist[2].

3. Contents derived from the gender or medium of the work of art[3].

4. Contents derived from the materiality of the work of art[4].

5. Contents derived from the scale of the work of art[5].

6. Contents derived from the temporal duration of the work of art[6].

7. Contents derived from the context of the work of art[7].

8. Contents derived from the relationship between the work of art and the history of art[8].

Fig.3: Example of an eco-house floor plan

Fig. 4: Example of an elevation

9. Contents that gradually accumulate in the work of art as it gradually reveals its destination by persisting in time[9].

10. Contents derived from the participation in a specific iconographic tradition[10].

11. Contents directly derived from the formal properties of the work of art[11].

12. Contents derived from gestures and attitudes that may appear (irony, parody, etc.) tints at any of the categories mentioned above[12].

13. Contents rooted in biological and psychological answers or in the cognitive awareness of the same answers[13].

The Pedras Salgadas Spa & Nature Park

Right in the heart of an environmentally important destination in Bornes de Aguiar, northern Portugal is the Pedras Salgadas Spa & Nature Park. It is a quiet retreat that has recently fully upgraded the pre-existing thermal buildings and created new modern sleeping accommodation.

Besides the historical Bath House (1873), which was transformed into a modern spa by Siza Vieira in 2012, this new development consists of a set of 12 eco-houses (7 plus 5) along with a couple of tree-houses (also known as tree-snake-houses) in an overall design by Luís Rebelo de Andrade (Fig. 1).

Figs. 5 and 6: Eco-houses forming part of the scenery

The Eco- Houses

The eco-houses were designed with the participation of Diogo Aguiar, and were developed in a modular but flexible prefabrication system able to adapt its specific place within the park. These huts resulted in several different combinations of the same three modules (entrance/bathing – living/kitchen - sleeping) (Fig. 2), thus creating different morphologies and different dialogues in perfect harmony with the surrounding nature, wisely occupying the empty spaces between the trunks of the large trees and, at the same time, allowing each home to be unique.

Each of the three modules was covered with a pitched roof that allowed the effects of light and shadow to be created as well as enhancing the textures and tones of the forest. Besides building fragmented interiors, these volumes allowed comfortable but dynamic spaces within the houses to be created as they helped to redefine the contours of the park boundary (Figs. 3 and 4).

In praise of nature, all of the cabins were raised up on stilts to negotiate the uneven terrain, avoid its inclination and to have a minimal impact on the ground.

Some vain corners contradicted the structural logic of the houses, but created the illusion of the park being inside the house, framing the views of the landscapes.

Quoting the architect Diogo Aguiar on the relationship between the eco-houses and the site[14] , he says, 'Knowing that we had a responsibility to build tourist accommodation in one of the most beautiful parks in the country, we took maximum care to have a minimal effect on the local nature' and continuous 'We chose to build small and dispersed huts rather than a large concentrated building, promoting a more intimate relationship between visitors and the park (…)' 'Once on site, the perfect house configurations were chosen by considering the available space between the trees, the landscape views and the entrance location'.

Built with a modular system, these ecological houses were clad in slate and wood materials, paying homage to some raw autochthonous materials that integrate with the park seamlessly to the point of losing the boundaries between the walls of the houses and the scenery in which they are inserted (Figs. 5 and 6).

The prefabricated modules were developed in a workshop and assembled in the park. Not only do these houses respect the flora and fauna, but they also boast extraordinary thermal insulation, suitable for the climatic conditions of Bornes de Aguiar i.e. very cold in winter and too hot in summer.

Figs. 7 and 8: Tree house forming part of the scenery

The Tree Snake Houses

'The characteristic design associated with the slates and the wood on the base suggests a snake gliding between the trees. Like a wild animal in its natural habitat, the house suddenly appears in the visual field of the observer'[15](Figs. 7 and 8).

Designed by Luís Rebelo de Andrade and Tiago Rebelo de Andrade, the tree-snake-houses are two hotel suites that recently received the 2014 Hospitality Architecture – Building of the Year, award from Arch Daily.

These two exclusive huts lofted high in the trees and accessed via a long ramp, rose from the challenge of creating an element that could fulfil the imaginary of a tree house, allowing the visitors to revisit their childhood days. The idea was to create an architectonic object well away from some pre-established concepts associated with construction (Fig. 9).

Covered in slate and wood, akin to the eco-houses, these houses use a technology that had already been tested with prototypes. A lightweight and self-supporting construction is ensured, and the use of the materials helped foster integration with the landscape, preventing the houses from taking precedence over the surroundings and assuring a perfect symbiosis between the houses and the park.

To minimize impact, the modular tree houses were prefabricated and then assembled on site to adjust their footprints to the individual terrain.

Sustainability and ecology were also constantly present in the development of this project: the non-impervious floor surfaces, reinforced coatings and insulation, the reuse of black-water, the very low consumption lighting systems using LED technology, among other solutions, were all thought out beforehand and in accordance with the overall plan, in order for the accommodation to have a minimal impact on the surrounding eco-system.

These houses emphasize the connection between nature and structure.

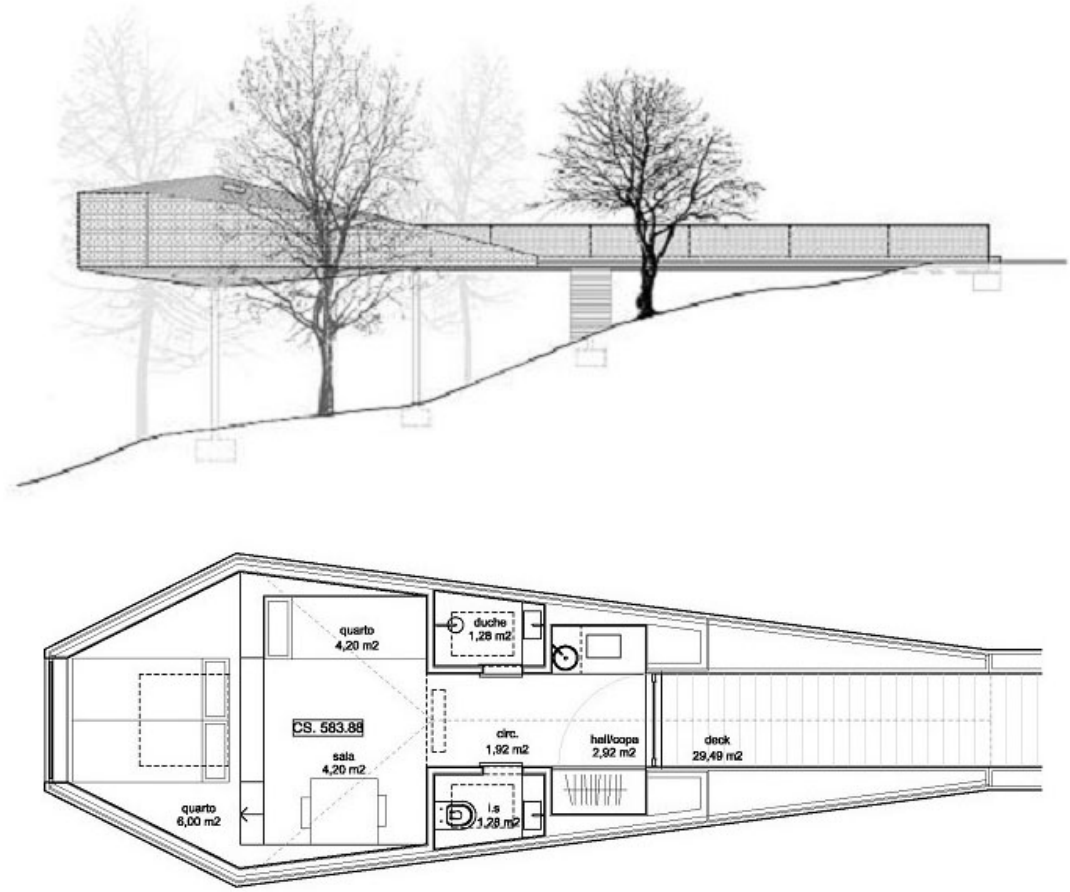

Fig. 9: Tree house, plan and elevation

CONCLUSION

McEviley's categorization of content in thirteen items is an attempt to systematize a larger and more complex issue. However, not only could these same categories evolve and change but they could be added to ad infinitum. Furthermore, it is important to note that the various content types identified here can be combined in whole or in part and, that the combination between the parts also provides a multitude of possibilities.

In this case study, one can say that from the thirteen items referred to in Section 1.1., it is the fourth, seventh, and eighth explanations that can be used to articulate a network of relationships among categories in order to apply a degree of harmony between different levels of content and, by doing so, enriching the meaning of the tacitly modulated real.

4th. All the architects' decisions relating to the materials of the houses carry content as well as form. By using some traditional materials already existing in the region, the architects worked with a pixelated texture as well as with some colour and lightning effects obtained by the way these materials reacted to the weather (e.g. reflecting the sun in the evening and becoming dark and shiny when it rains). It was in the 'making processes'that the material also drifted in content .

7th. The eco-houses, on the one hand, were specifically designed for this particular place (Pedras Salgadas), and involved the selection of the context as a fundamental statement of its content as they were developed in a modular but flexible prefabrication system able to adapt each house to its specific place.
However, on the other hand, the tree houses, despite sharing similar concerns in dealing with the place to be built, actually became aesthetic objects because of the power of their forms and, in doing so, entered the commercial network assuming an exchange value and a merchandising property.
Two types of houses that derived in two different contents within the same category.

8th. As opposed to a complete statement of the history of art, there is an iconoclastic approach, sometimes expressed with deliberate primitivism, in an attempt to reverse the traditional vision towards the earlier stage of innocence (paradise before the beginning of time). The Pedras Salgadas Spa design, somehow sought this specific approach either though the way it explored the architectonic forms, or through a strenuous to establish a link with Nature.

NOTES

1 One tends to think this type of content as the least problematic, though, when we consider that representation works through a recognizable element of objective similarity, we tend to forget that, what we experience as representation is, as the aesthetic taste, a culturally conditioned response, i.e. a habit that does not necessarily imply an objective similarity. The canons of taste, as understand by etymology and philosophy, should be considered, not as eternal cosmic principles, but as transitional cultural formations of habit. This level of content is supported by the fact that we are accustomed to seeing in a certain way (is supported in our perception of Nature).

2 The use of writing to control the interpretation of the work of art, whether as a title, as words or phrases written in the work itself, is a technique that is frequently used by the artists, and therefore, even the more optical art critics do not escape from the influence that these same words have in the interpretation of the work of art.
Kant maintained that the three human faculties (aesthetic, cognitive and practical) were independent of each other. This meant that the aesthetic experience could never be reduced to a verbal formulation (cognitive).
Today we live in the anti-sublime.
The artist is in the centre and comes to say the name of the object.

3 If I is true that architecture is understood as a real presence, for being an object in the same space of the observer; painting, became eminently conceptual. "It began to imply a lack of direct involvement in the experiment, an absorption in indirect and distant concerns. (...) From this ethical dichotomy derived much of the dynamic of the art of the 60s and 70s" (McEvilley, 2007, p.110).

4 All the artists' decisions relating to the materiality of the work carry content as well as form. It is in the 'making processes that part of the creative process arises. The material also drifts in content.

5 Art at the service of politics or religion, i.e. the importance of scale to the aggrandizement of the represented entity.
Decisions of scale have a formal meaning and their meanings, relating to the content, should also be evident.

6 If in classical antiquity, art was made to last through time, the temporal reality in which the artwork existed did not exactly correspond to its historical time. Its own temporal dimension was a posterity conceived as a mixture of historical time and eternity.
Just as clearly, the opposite metaphysics claims works in deliberately ephemeral terms. It is a metaphysics that affirms the flow, the process, and the changing sense of itself.
The obsessive expectation of posterity is bound to the belief in the soul, assuming that everyone has one. The works that affirm the flow imply the opposite: that the self is a temporary situation that derives from the web of conditions and is subject to its changes.

7 The work of art specifically designed for a particular place, involves the selection of the context as a fundamental statement of its content. It is a context that gives content.
If, on the other hand, the work of art becomes an aesthetic object and enters the commercial network, it assumes an exchange value and a merchandising fetishism.

8 Art history lays down the tradition of the aesthetic object founded in romanticism (of German expression) and neo-Platonism. As opposed to this complete statement of the history of art, with a cosmic-spiritual directionality, there is an iconoclastic approach, sometimes expressed with deliberate primitivism, in an attempt to reverse the vision tradition back towards the earlier stage of innocence (the paradise before time began).
The most common content mode, which derives from the relationship between the work and the history of art, is in the employment of allusions and quotations to state a special relationship with other works and traditional works.

9 It is a content that gradually accumulates in the work of art according to its history, it unfolds and becomes part of its experience and of its meaning for future generations. What happens to a work of art becomes an integral part of its history?
10 Iconography is a conventional way of representing, without implying the direction of the work of art.
Identifications are made through conventional signs.

11 This level of contents is implied in value judgments because it relates closely with the content of visual ideology.
If perceptions did not have content, they would be blank moments in consciousness and would not leave any mark on the memory. Thus, we see everything within a framework of meaning.
In fact, when any artist makes a representation, they do it with or without content. When they do it without content, we can speak of "form by form", however, even this approach has a latent content. Also, all that can be said in a neutral way has content.

12 This content level implies a judgment about the intention of the artist. It is an ironic indirection that enters another content category; while it criticizes the content, it states it and changes the weight of its significance.

13 It advocates some of the attraction to the topic of sexuality or death, by the scientific explanations that are based on our most primitive component of biological foundation.

The psychoanalytic content belongs to this category, since it derives from the recollections of key stages in the development of the organism.

Barnett Newman, Ad Reinhardt, Agnes Martin, among others, portrayed the moment in which the ego begins to differentiate itself from the dual unit: the beginning, the origin, the dream. Seen in metaphysical terms, this content can also be in the category of content that derives from the formal properties of the work of art through a process like the one of the metaphor.

14 In an interview for Dezeen Magazine, 7 December 2012.

15 Ibidem

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Figure 2. *Possible module combinations*. Retrieved July 20, 2014, from: www.dezeen.com/2012/12/07/eco-resort-pedras-salgadas-by-luis-rebelo-de-andrade-diogo/

Figure 3. *Example of an eco-house floor plan*. Retrieved July 20, 2014, from: www.dezeen.com/2012/12/07/eco-resort-pedras-salgadas-by-luis-rebelo-de-andrade-diogo/

Figure 4. *Example of an elevation*. Retrieved July 20, 2014, from: http:www.dezeen.com/2012/12/07/eco-resort-pedras-salgadas-by-luis-rebelo-de-andrade-diogo/

Figures 5, 6. *Eco-houses forming part of the scenery*. Retrieved July 20, 2014, from: www.pedrassalgadaspark.com/pt/alojamento/galeria-de-fotos/

Figure 7, 8. *Tree house forming part of the scenery*. Retrieved July 20, 2014, from: www.trendthisway.pt/2013/12/tree-snake-houses-pedras-salgadas-by-luis-rebelo-de-andrade-tiago-rebelo-de-andrade/

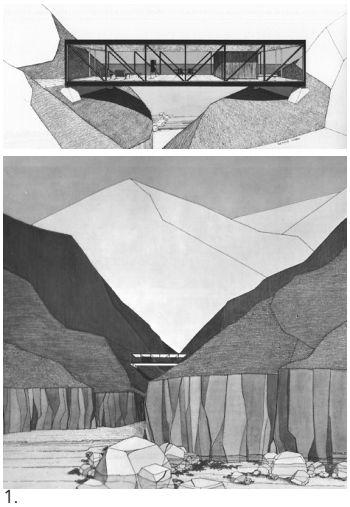
Figure 9. *Tree house, plan and elevation*. Retrieved July 20, 2014, from: www.pedrassalgadaspark.com/pt/alojamento/plantas-tree-houses/

Les Jardin d'Ete, by Atelier Pierre Thibault, 2003

TOURISTIC NEW TYPOLOGIES

Livia Sismondi, ClaudiaScipioni, Sapienza, Università di Roma

Sustainable tourism is one of the most intriguing research field for contemporary archi-tecture. The respectful dialogue between nature and architecture along with a careful attention to the of the site specificity confer additional value to touristic settlements. Particular attention is focused on those projects that are developing a specific dialogue with water. Selected projects have been divided according to the function and features avoiding a strict typological classification. Infrastructures and services are essential for tourist settlement, but they also require innovative solutions in order to integrate properly in the natural environment. Touristic accommodation can be solved by various types of solutions: floating elements, mobile elements and diffused elements. Finally a special focus is dedica-ted to utopia, a category of projects never realized but a stimulus for future ideas.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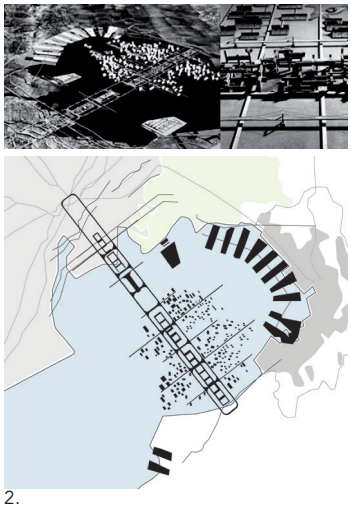
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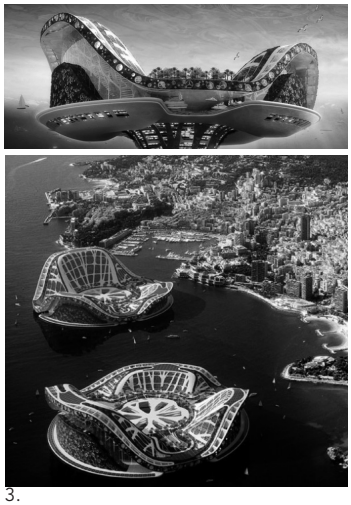
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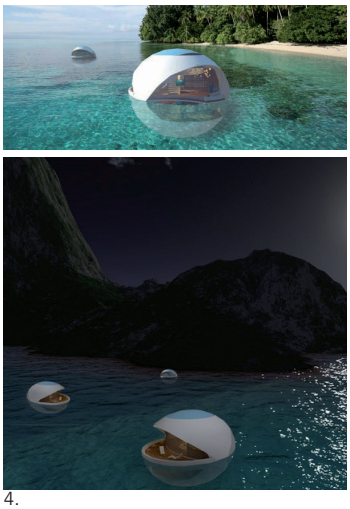
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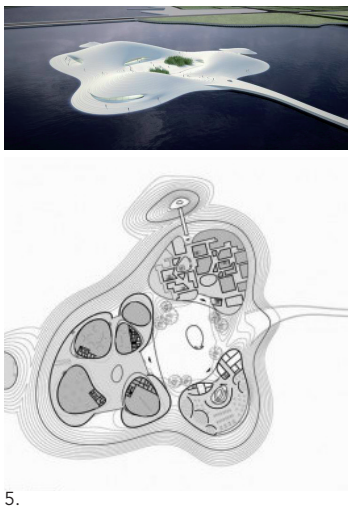
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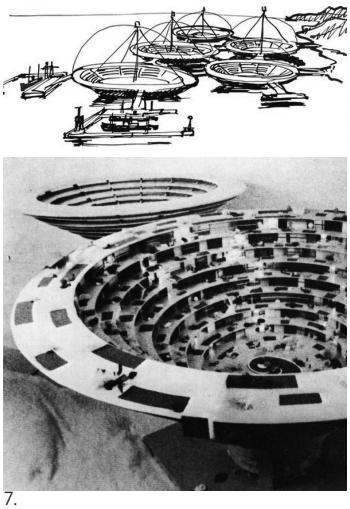
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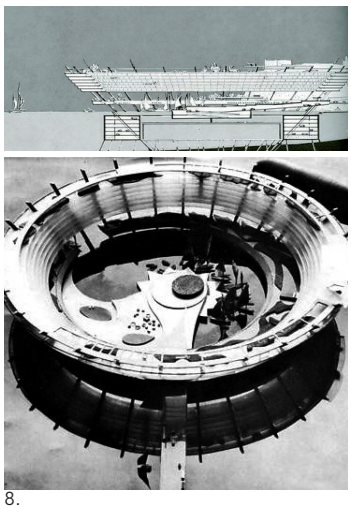
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Utopia

1. Weekend House
by Craig Ellwood, 1964

2. Extencion de Tokyo 3
by Kenzo Tange, 1959

3. Lilypad, prototype of auto-sifficient city, 2008

4. Oyster shell
by Shekhar Shinde, 2008

5. A Cultural Bridge in China
by Mad Architects

6. Seuthopolis, Underwater City

7. Intrapolis by Waler Jonas, 1959

8. Ville Flotant à Monaco
by Paul Maymont, 1963



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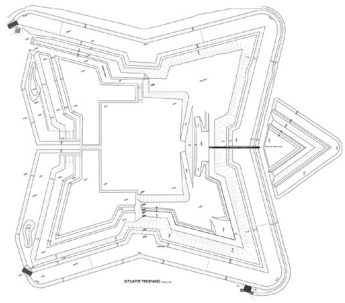
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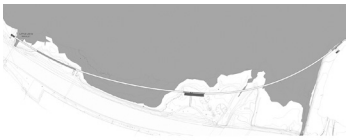

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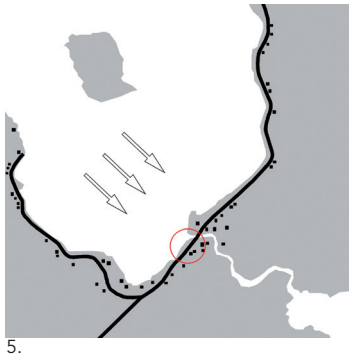
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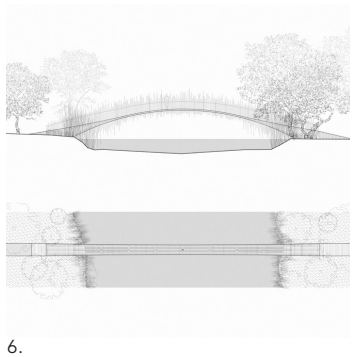
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Infrastructure

1. Restoration in “Cap de Creus”
by Club Med, 2010

2. Moses Bridge
by RO&AD, 2011

3. Pavillon by Snøhetta, 2011

4. Gelenorchy Art and Sculpture Park
by Room 11, 2011

5. Snefjord Rest Stop
by Pushak, 2005

6.Pedestrian Bridge
by MIrò Rivera Architects, 2006

7. Estudio del Paisaje
by Teresa Moller & Asociados, 2005

8. Trollstigen
by Reiulf Ramstad, 2012



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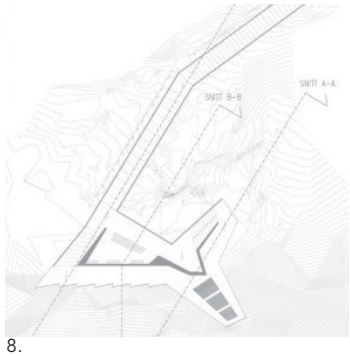
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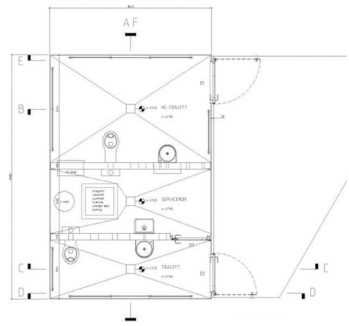

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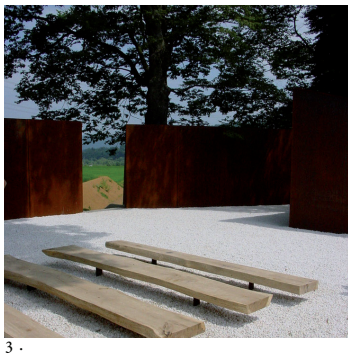

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Equipments and Services

1. Public Toilets by Manthey Kula, 2009

2. Austin Boat Dock
by Mirò Rivera, 2002

3. Meditation Park
by Casagrande & Rintala, 2005

4. Path in the pinewood by ACTA, 2008

5. Forest Pond House by TDO, 2012

6. Esplanade of Almere, Netherlands

7. Les Jardin d'Hiver
by Atelier Pierre Thibault, 2003

8. Torvdalshalsen Route
by 70n Arkitektur, 2005



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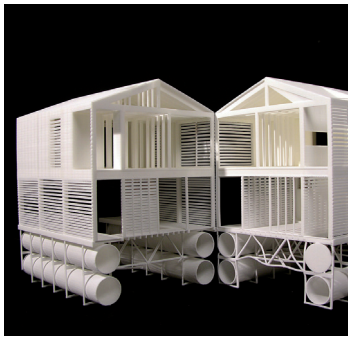
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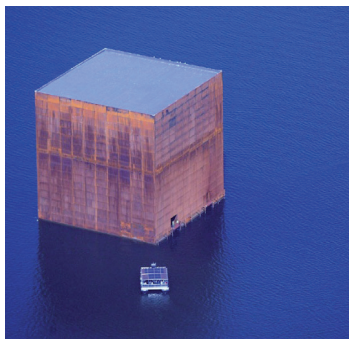
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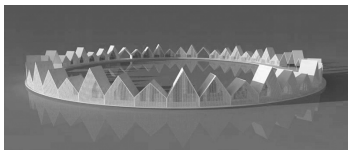

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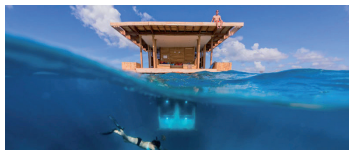
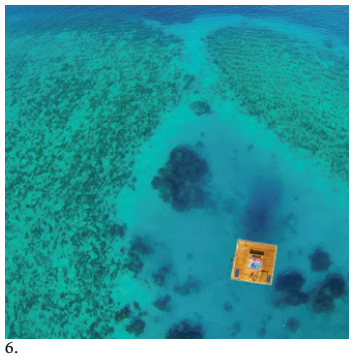
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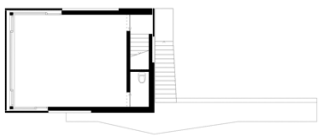

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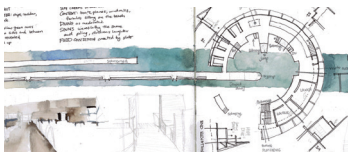

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Floating Elements

1. Il Teatro del Mondo by Aldo Rossi, 1979

2. Floating House
by MOS Architects, 2005

3. Murten Swiss Expo by Jean Nouvel, 2002

4. Les Jardin d'Ete
by Atelier Pierre Thibault, 2003

5. Winner of Hotel Competition, 2012

6. The Manta Underwater Room

7. Rower Finish Tower
by Fuhrimann Hächler, 2013

8. Kastrup Sea Bath
by White Arkitekter, 2004

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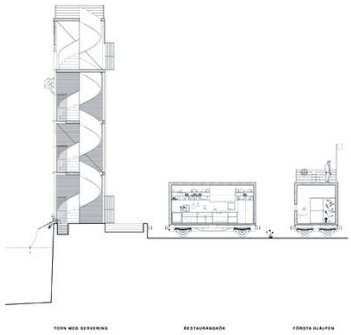

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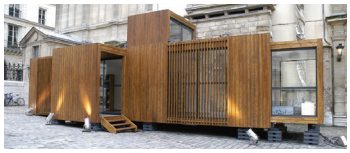

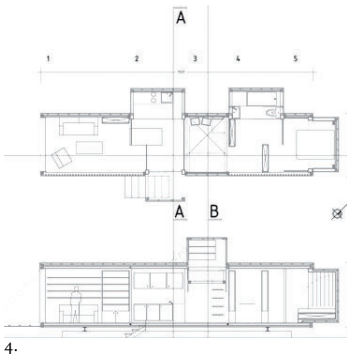

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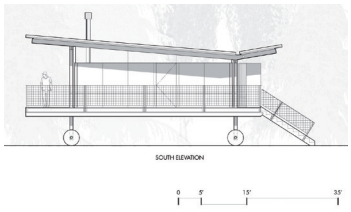

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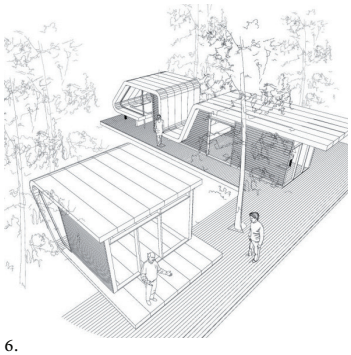

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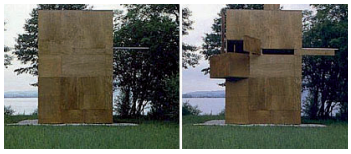

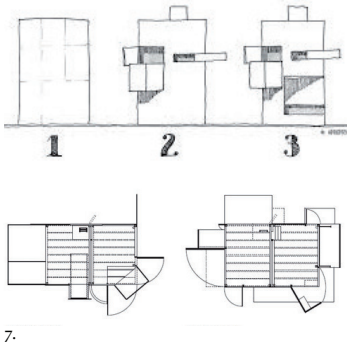

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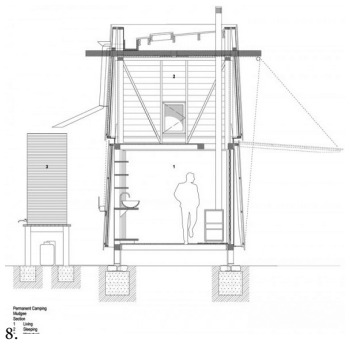

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Mobile Elements

1. Seelenkiste by Allergutendinge, 2012

2. A rolling masterplan by Jagnefalt Milton, 2010

3. Pod

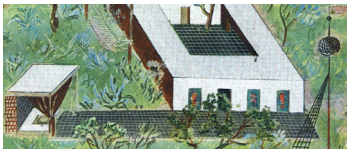
4. Projet Drop House by D3 Architectes

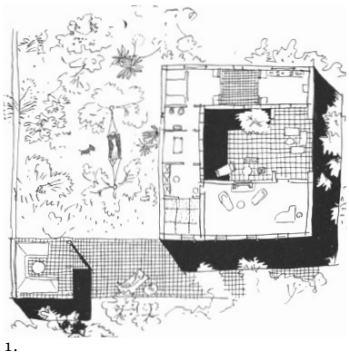
5. Rolling Huts by Tom Kundig, 2008

6. Summer House by Tom Saunders, 2002

7. Gucklhupf by Hans Peter Worndl, 1992

8. Permanent Camping by Casey Brown Architecture, 2007





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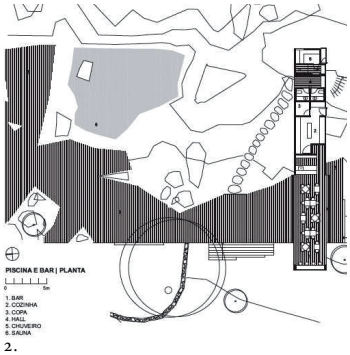

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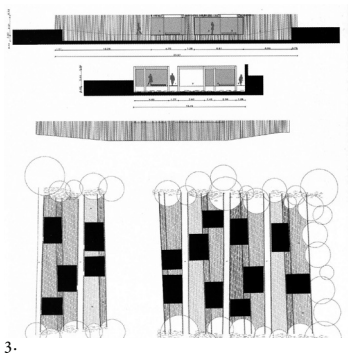

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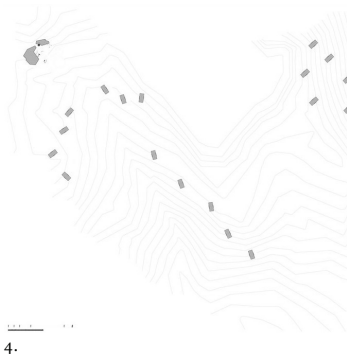

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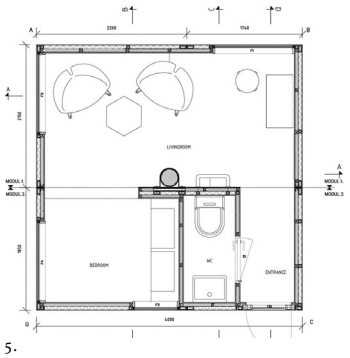

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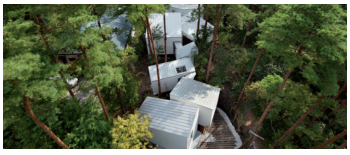

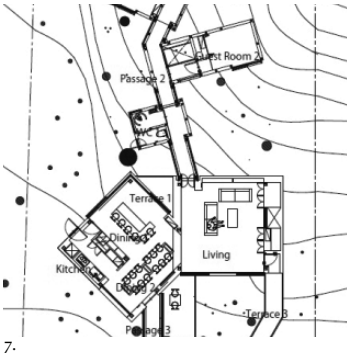

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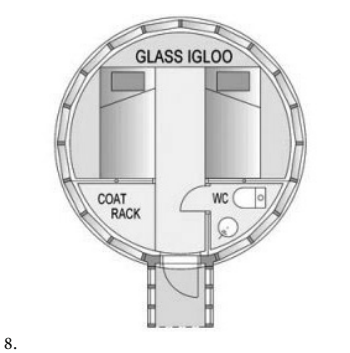

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Diffuse Elements

1. San Michele Hotel by Gio Ponti, 1938

2. Hotel Las Piedras by Isay Weinfeld, 2008

3. Pavilion Les Cols by RCR, 2012

4. 20 Rooms by Jorge García, 2011

5. Tree Hotel by Tham and Videgard, 2010

6. Juvet Landscape Hotel in Valldal, 2008

7. Residence of Daisen by Keisuke Kawaguchi + k2 Design, 2011

8. Igloo Village Kakslauttanen

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CASE STUDIES

Workday

MACROGROUP 1

Professors:
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Pisana Posocco
Gulay Yedekci Arslan

For many years, tourism on the Costa Brava has been focused on developing areas for tourism along the coastline. The waterfront has been transformed into at highly dense tourist area with a relatively short high season of 2 months. The beaches are usually crowded, because they are small and few in number.

The community of Palafrugell needs to develop its own brand as a place of modern, active and nature-oriented tourism and sustainability. During the summer season, its coastal areas need ways to expand access to the water from other places than the already small crowded sandy beaches. Its local history and connection to the cork industry could form part of this branding. A strategy for new tourism for Palafrugell (Costa Brava) is needed.

The projects presented, have all focused on proposals on the following issues: 1) expanding the beaches during the high season, 2) develop local identity in public interest design to improve local culture branding, 3) improve pedestrian connections and walkways between Palafrugell and the coast and last, but perhaps most importantly, 4)introduce new activities to extend the length of the tourist season along the coast. Here, the Camino de Ronda, a walking path along the coast, has been a focus because hiking is a new and increasingly popular activity well suited for the colder periods of the year and therefore does not interfere with the existing summer season.

THE LLAFRANC RIBBON

Students:
Giovanna Cafiero
Ana Mendes
Albert Mercader
Belinda Nors
Alessandro Pia
Betül Tuncer

This project focuses on creating an experience. The municipality of Palafrugell wants to increase and revalidate the already substantial tourism in the area, and this project proposes to do this on three levels: 1) an urban plan for Llafranc, 2) an increased focus on the public space exemplified by the path leading to Sant Sebastian, where the Camino de Ronda begins, and 3) the design of a special piece of urban furniture, which will run along the coast like a ribbon, harmonically integrating the necessary services functions along the path with the dramatic landscape en-countered.

Future tourism on the Costa Brava area must be socially, economically and ecologically sustainable in order to preserve the local characteristics and support the communities. Therefore, the materials chosen are native to the area, the designs site specific, and production and installation can be done by the local community.

This design is giving the area a distinctive profile, emphasizing the landscape and easing access to the spectacular views of the coastline.

Current services at the beach

Topography model

In the tourist season the village population explodes to reach 40.000 people, which in turn results in a lack of services during the high season and leaves houses and facilities empty for the rest of the year. Entry to Llafranc from Palafrugell does not connect to the beach and walking routes, and the Camino de Ronda is 'broken' or cut off in this area. The walk to Sant Sebastian lacks resting places and the street the Camino runs along in this part is built for cars. The spectacular views and beautiful natural environment, as well as sensory experiences while walking, gives the area a very special attraction to enhance and promote.

EXPERIENCE	INTERVENTIONS	
Hearing	1 Parking	4 Beach
View	2 Square	5 Route
Smell	3 Route	6 Sea Path

TOURIST NOW: HANS

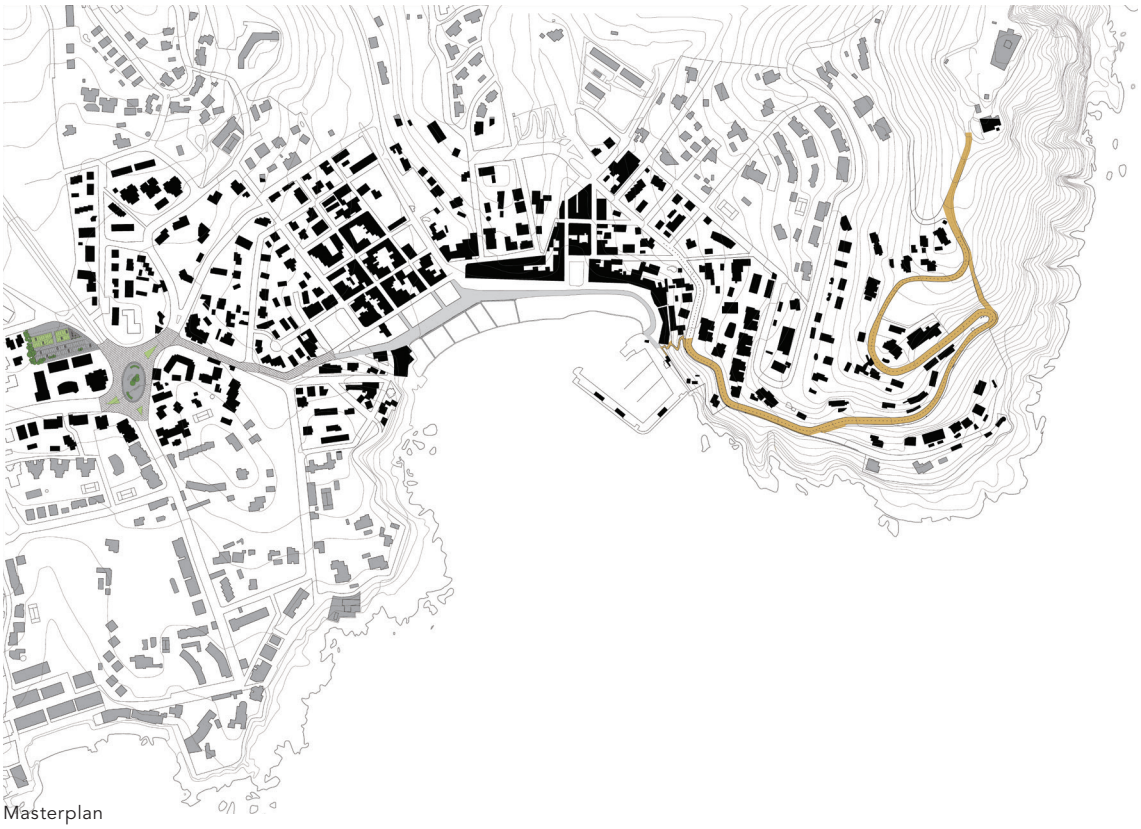
65 year old German.

Rents the same beach house every year with his wife. Enjoys the way of life here. Traditional.

FUTURE TOURIST: LINE

30 year old Dane.

Backpacking all over the world, now walking from France to Morocco.

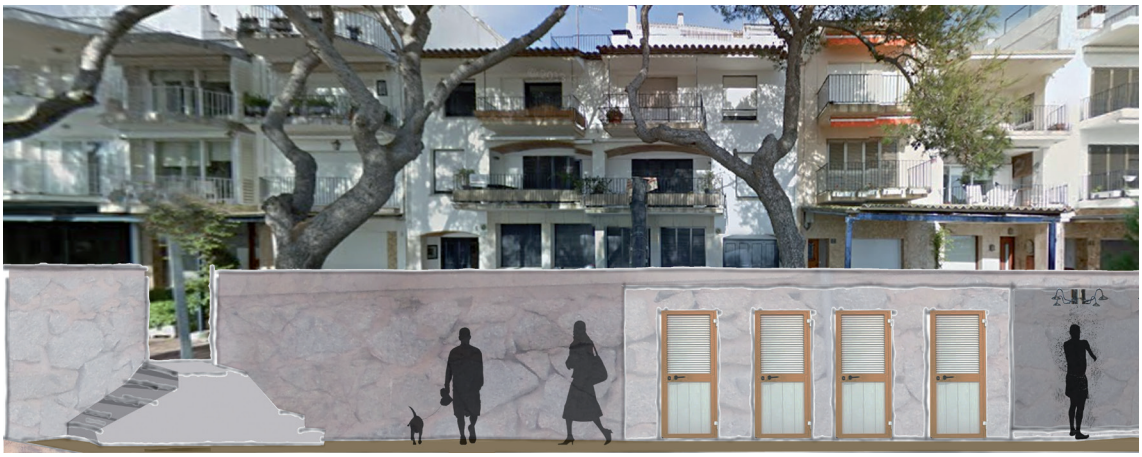


Masterplan

Summer - parking

Winter - playing fields

Parking lot to the left



New services at the beach enhance the experience. Here, integrated showers, lockers and changing cabins.

Urban Strategy

Parking

Walk to the beach

Services on the beach

Extended walking path

Urban furniture

Focusing on the public space and making the area accessible to pedestrians is key to the project.

Cars are parked at the beginning of the path to the sea, so reusing and redesigning the ambience and the materials in an existing space in order to qualify the area is required. The parking lot transforms for the benefit of the locals and allows visitors to leave their car and experience the town and the natural environment on foot.

A tile pavement increases focus on the walk to the beach and services there are redesigned.

New pavement from the car park to the beach - focus and direction

Project

Project

Current situation

The pedestrians are away from the street so the landscape experience is undisturbed, safety is increased and the walking experience pleasant.

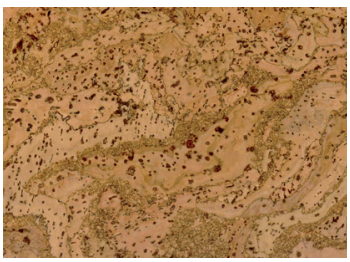
Extension of the walking path

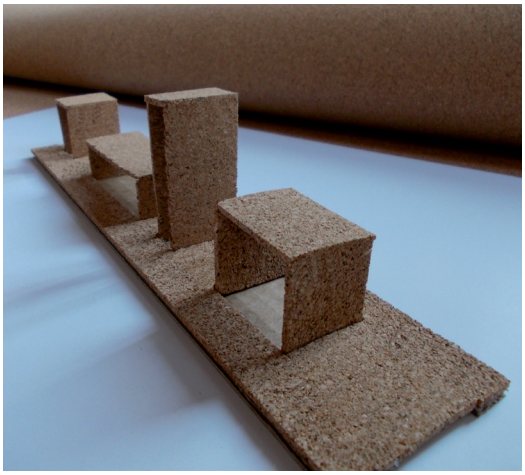
Situation plan

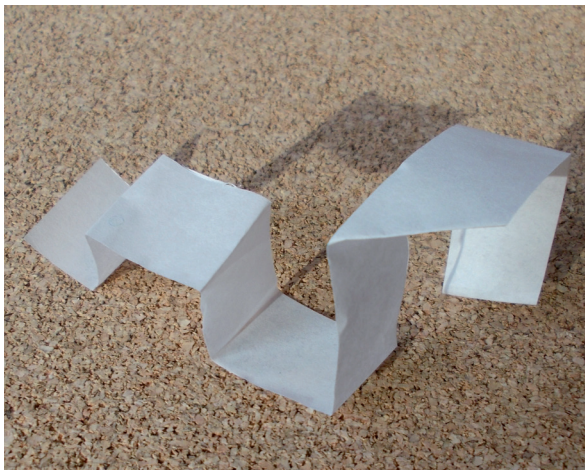
During the 20th century the cork industry in Palafrugell became the main economic sector of the area. Then, the development of new materials relegated cork to the manufacturing of corks for bottles. However, in recent years some factories in the area are producing the insulation panels used in construction out of cork. These panels have great properties and the material is sustainable because the Holm oak tree, typical in the area, produces cork and then when the cork has been harvested the tree regenerates its own cork. We believe that cork is an easy material into integrate the landscape of the Costa Brava. Its brown colour creates a nice contrast with the colours we find in the coast. By using this material we are also helping the local economy and the people that live in the Palafrugell area all the year round.

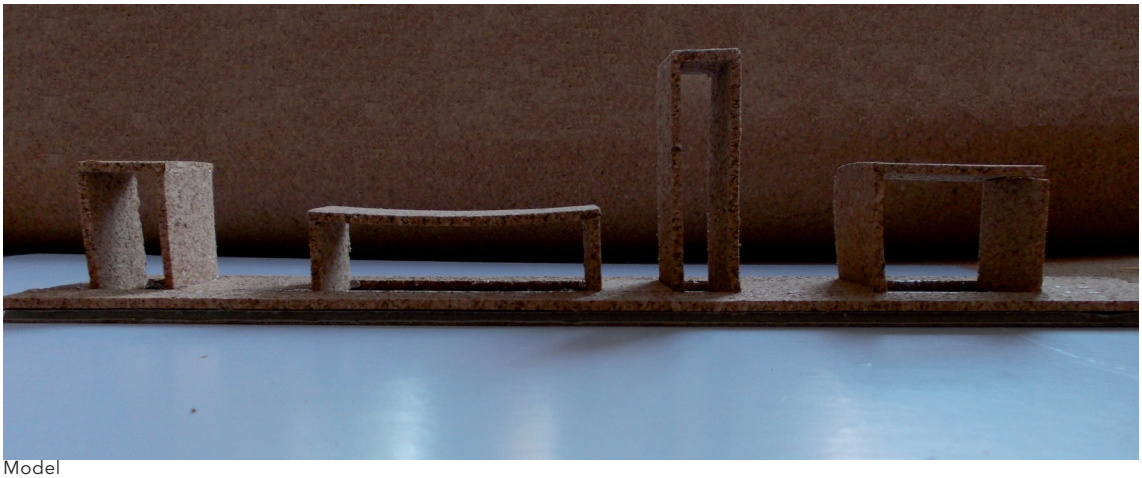
Although cork is a great material to use in floors, it is really important to choose the panel, and what we will use in for, well order to avoid problems. The corners of the panels are the weakest part so they have to be protected by other materials. Cork is naturally resistant to deterioration and water damage but with some industrial treatments its properties can be greatly improved. It is also interesting to use cork outdoors because it contains a natural material called suberin, which repels bugs and insects.

Depending on the industrial process the colour of cork can change considerably taking on a wide range of brown tones. Moreover, the texture can also change dramatically, creating different patterns.





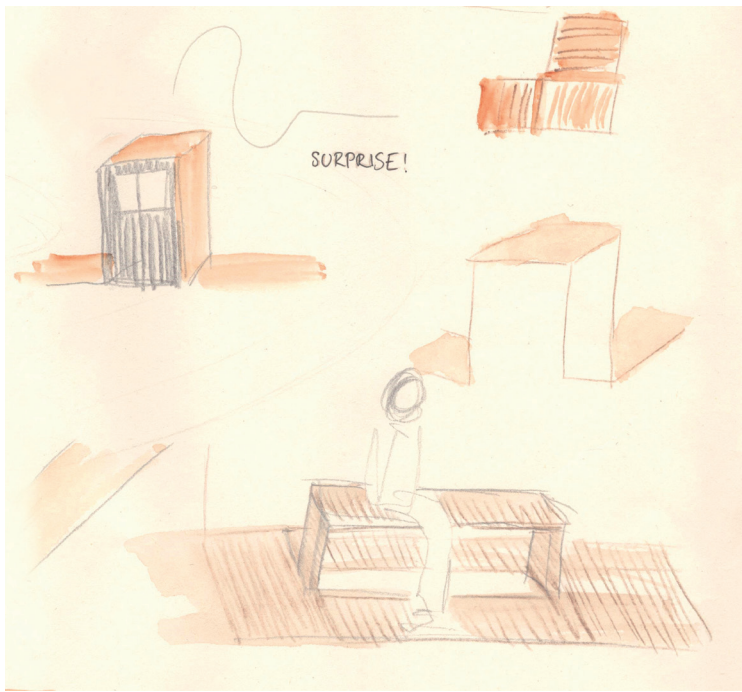


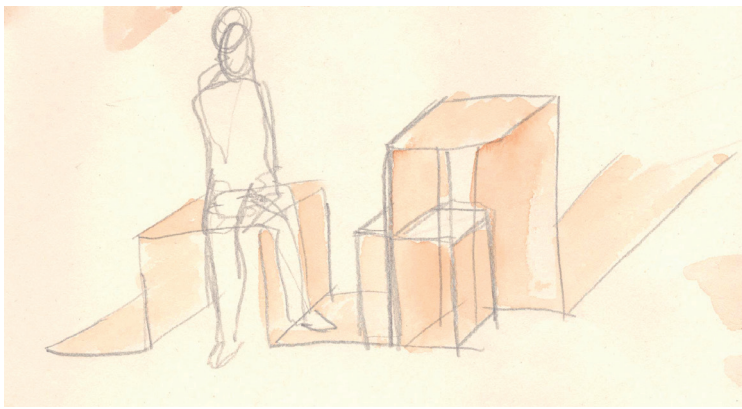


Model

Urban furniture

Integrated functions





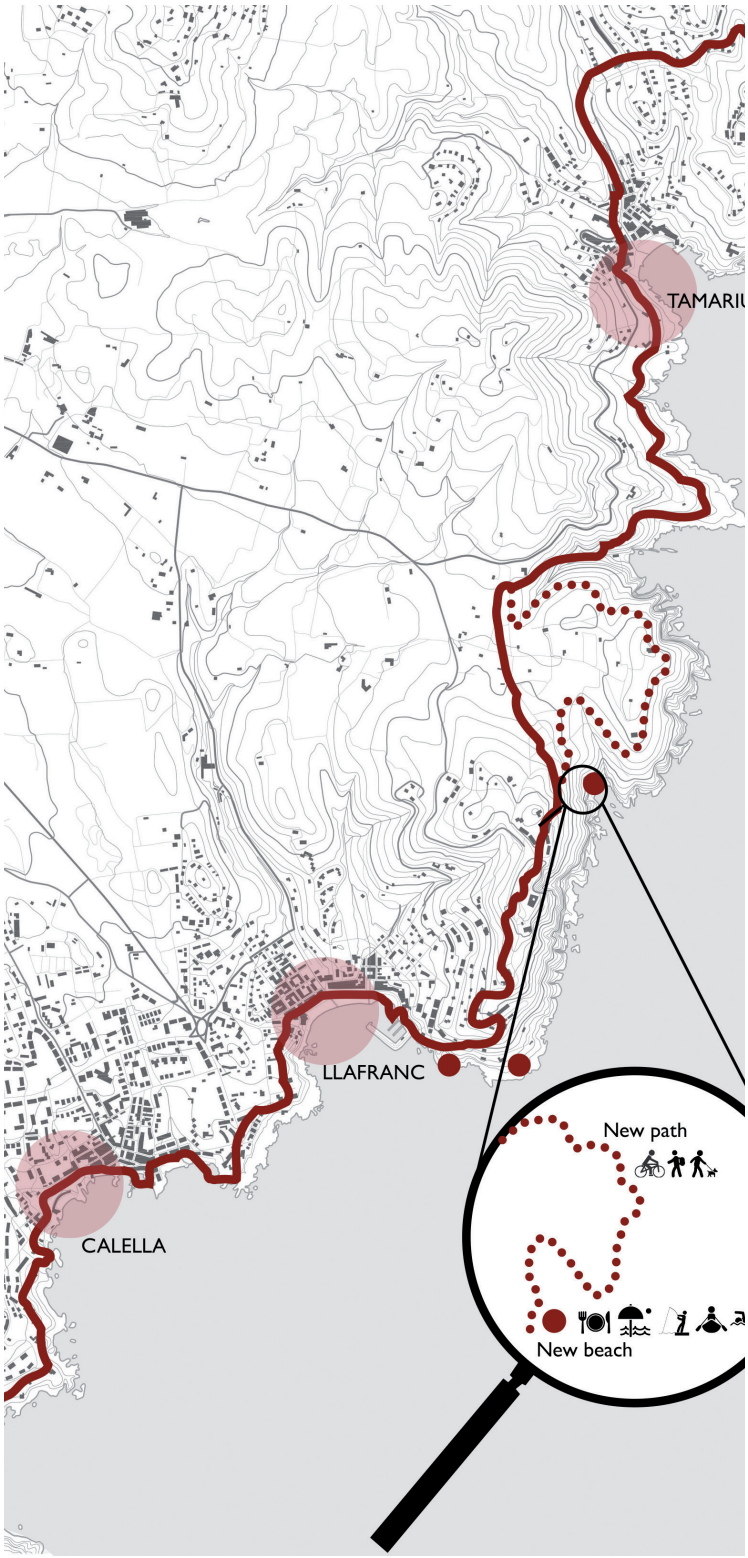
WANDERING PATHS

Students:
Rebaz Aswat Mohamad
Diogo Bento
Federica Montalti
Mireia Rull Masdeu
Şeyma Şimşek

The site chosen for this project is located between Llafranc and Tamariu, the heart of the Costa Brava, Spain. Since the 19th century a path called the "Camí de Ronda" has been used to connect the seaside villages dotted along the coast. As a result of our approach, we found that some segments, especially those which are at a distance from the coast, have been either cut off or are in a very poor state.

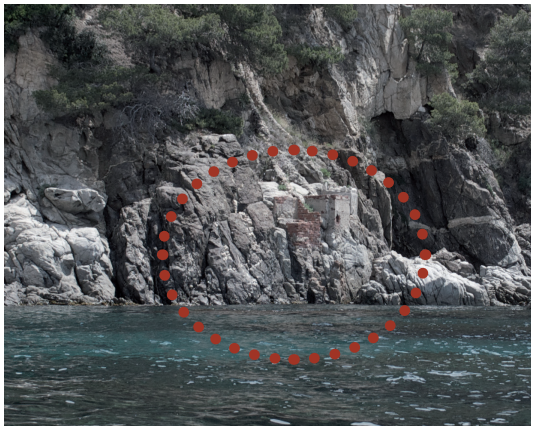
As a way of responding to this problem we first decided to explore the area from two different points of view: from the coast and from the sea.

Because of the topography, the actual path is not accessible to everybody. Moreover, there are some small abandoned beaches and old fishermen's houses, which are only reachable by sea.

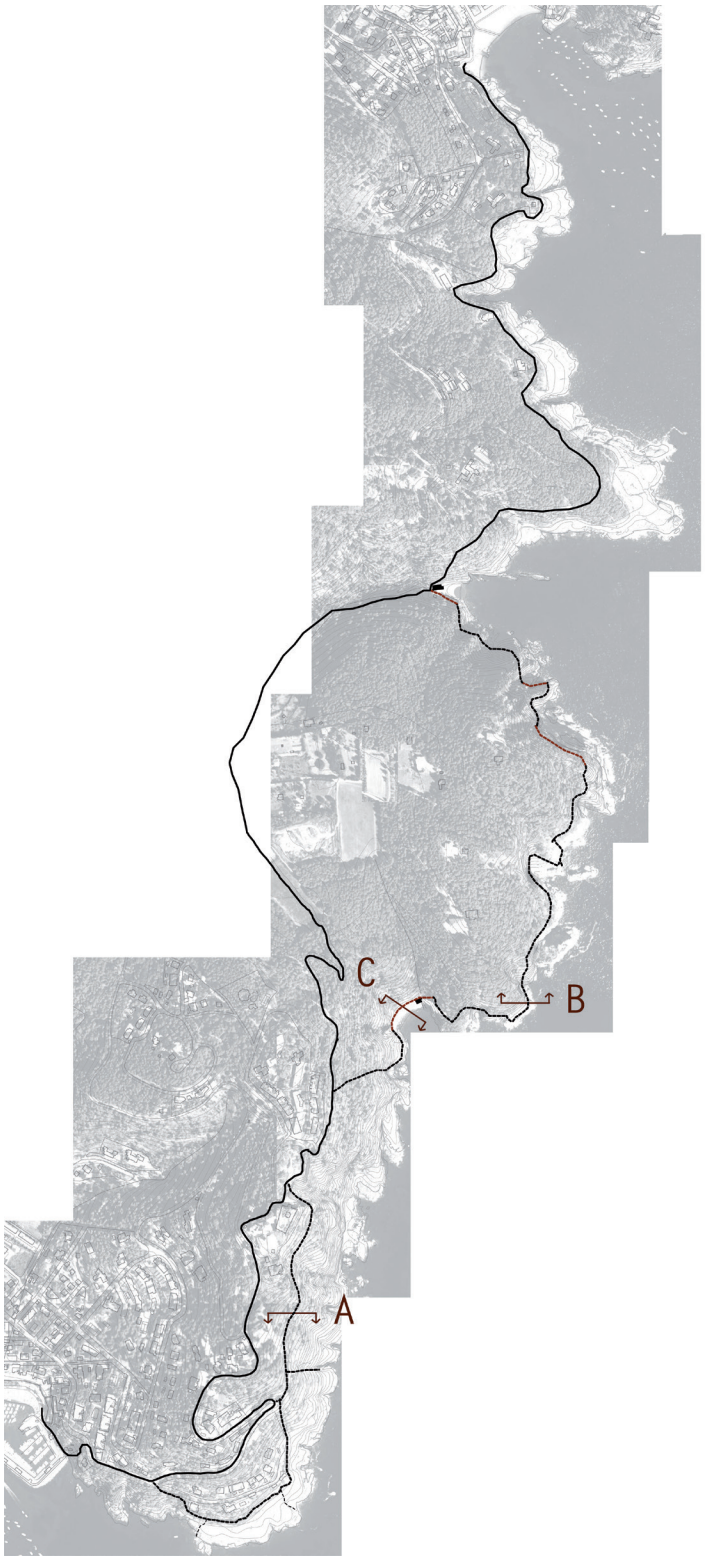


The aim of our project is to restore the old path and the abandoned buildings along the coast, consequently creating a new experience for tourists.

We propose a new use of these spots by making them easier to reach and by providing new areas from where it is possible to enjoy the breathtaking views.



Study area

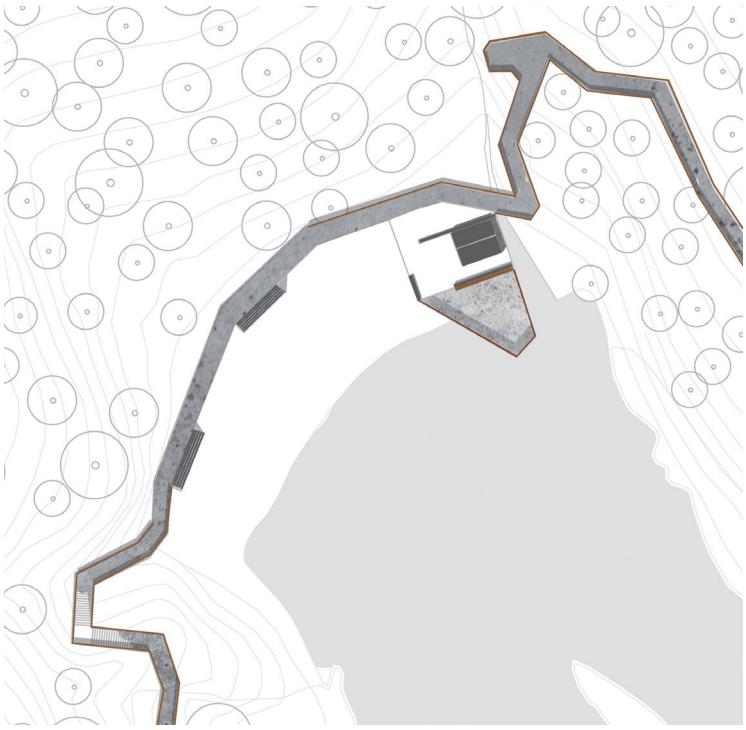


Study area

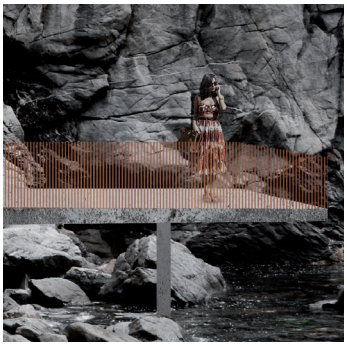
Work models

This new route gives new life to the coast, both in winter and in summer, by offering a new experience. As we walk along the Camino we sometimes lose visual contact with the sea as we pass through a forest and sometimes we walk high above the sea along on a path that is hanging to the cliff edges.

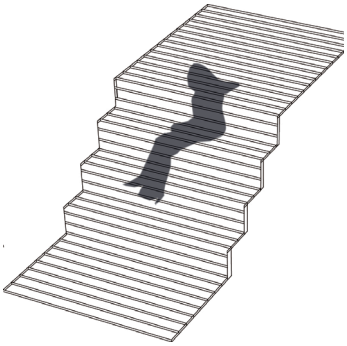
Some steps lead from the path down to the newly accessible beaches which will provide numerous facilities for water activities.



Project



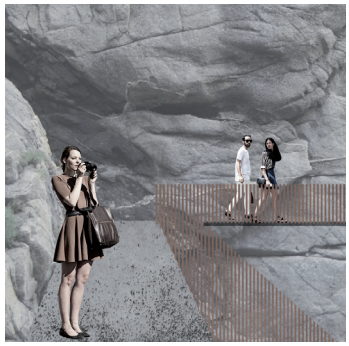
Perspective of proposal

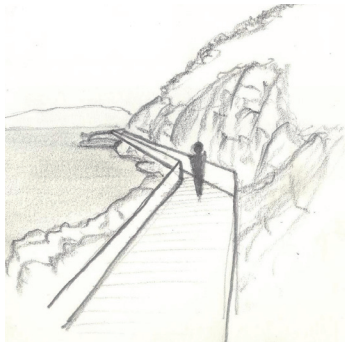


Perspective of proposal

Perspectives of proposal

Section A





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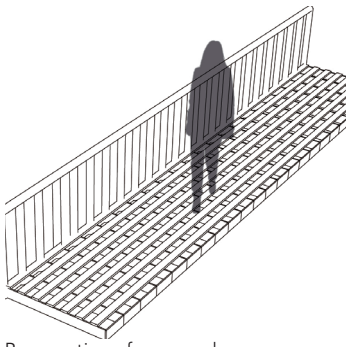
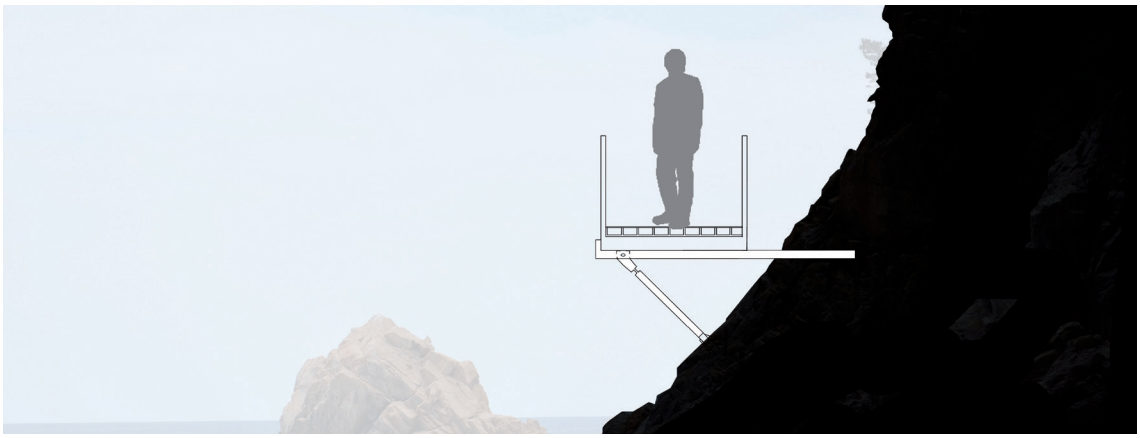


Perspective of proposal

Perspectives of proposal



B

Section B

Model of proposal

Section

Section C

References

FLOCEAN

Students:
Merve Derya Arıbaş
Inês Faria
Pola Martí Batllori
Rasmus Ø. Pedersen
Andrea Ramaccini
Melis Tuştaş

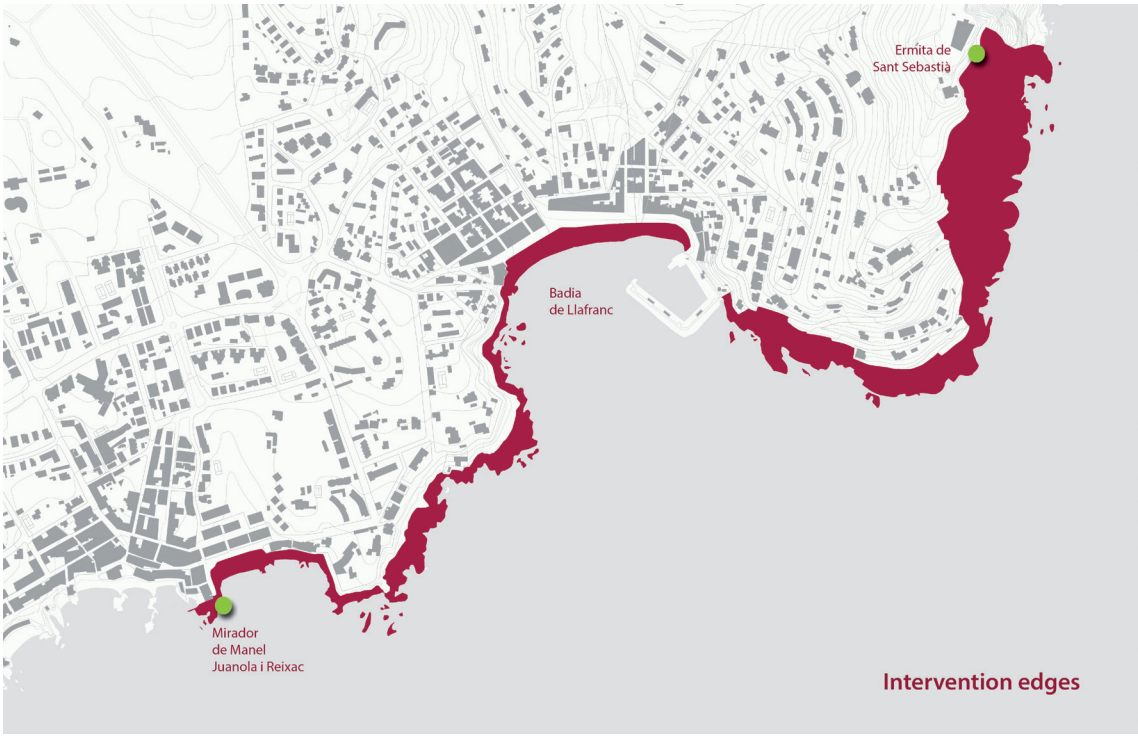
Beaches around Llafranc are overcrowded during the tourist season, so that it is not possible for all the tourists to be on them at the same time. Therefore, the existing beaches need to be 'enlarged' in an effort to provide all the visitors with a space to enjoy.

Furthermore, boats are moored on the beaches where they take up valuable space, and there also are lots of unused spaces around the cliffs, because people cannot reach those areas.

Flocean is a multi-functional design solution that creates new spaces on the cliffs, the beach and the sea for people to use and enjoy.

Flocean consists of 3 main elements; floating elements in the sea, stable platforms on the cliffs and boathouses for boats and general storage on the beach.

Through the use of the local cork it would be possible to build cheap and temporary ecological structures. This material could be used for several functions and various shapes. For instance, the big platforms would be made up of small floating elements that are linked together and take the shape of the natural environment. Steps would connect the existing path with these new 'beaches'.


Ermita de
Sant Sebastià
Badia
de Llafranc
Mirador
de Manel
Juanola i Reixac
Intervention edges


Ermita de
Sant Sebastià
Mirador
de Manel
Juanola i Reixac
Lack of connections
Exsisting beach
Pedestrian paths
Highway

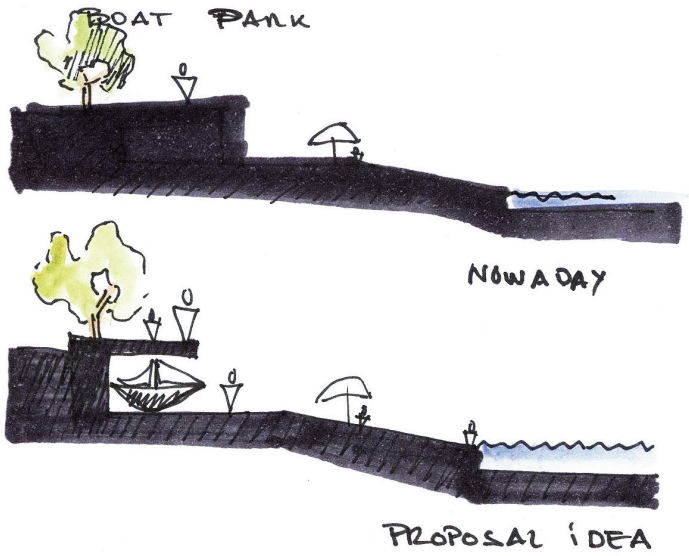
Looking at the initial map, we identified a part of the beach of Llafranc that we decided to work on. The old tower and the Manel Juanola i Reixac lookout are connected by an existing path that enables sightseeing along that part of the coast.

There is an important road that allows people to reach the existing beach at Llafranc and which also connects with the pedestrian path.

By analyzing the beach we learned that its size would not stand up to 45,000 people during the summer. This is a very small beach which is also partially covered with the boats that are moored there on the sand and takes up valuable space.

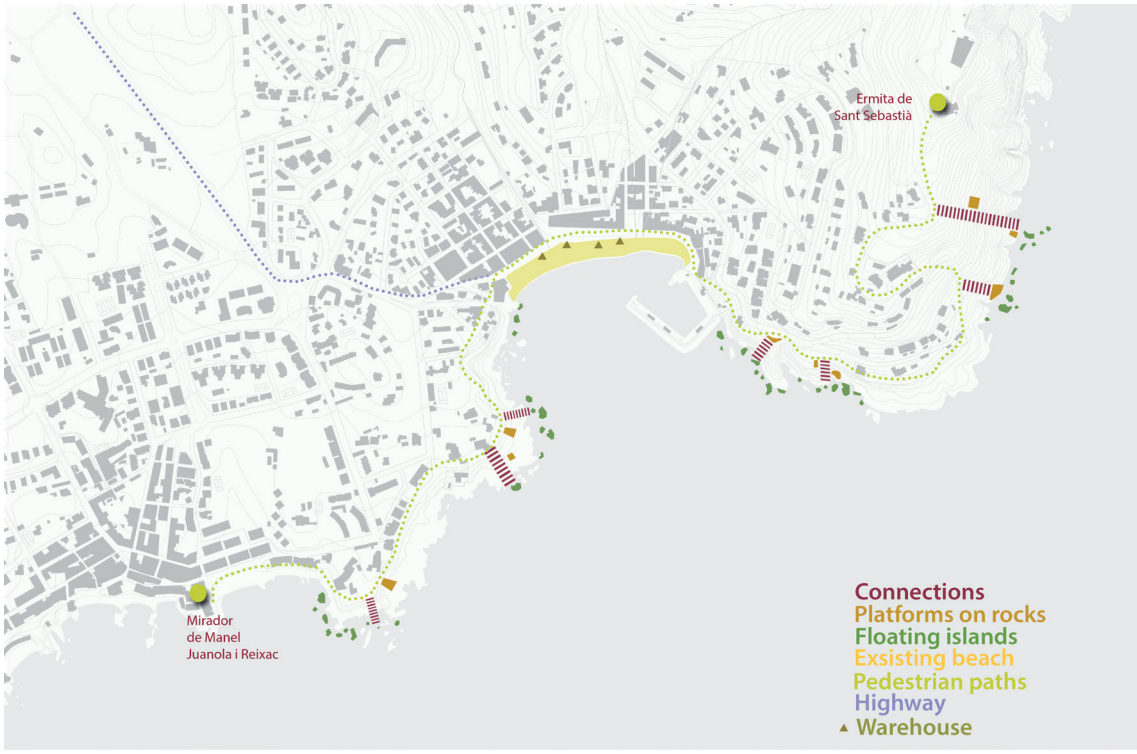
We looked at the problem of the lack of connections between the paths along the cliffs and the sea below. While wonderful views were to be had, people were unable to reach the sea.

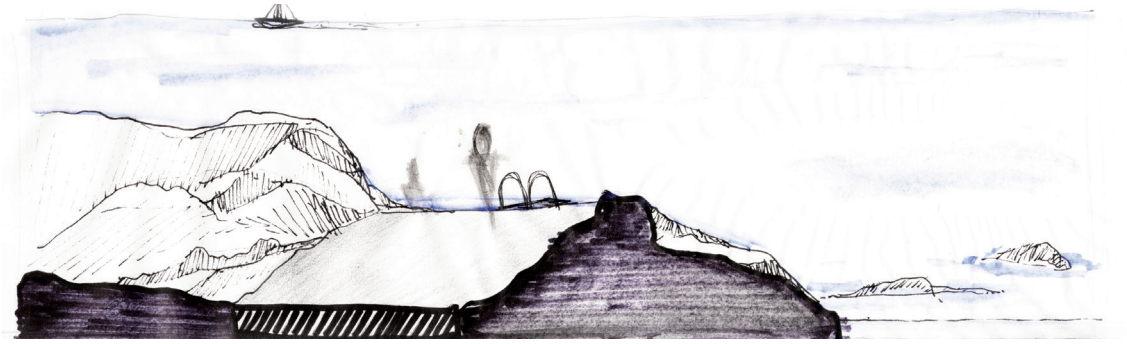
Finally we gave a function to the space between the street and the beach.



View of the landscape


Ermita de
Sant Sebastià
Mirador
de Manel
Juanola i Reixac
Platforms on rocks
Floating islands
Exsisting beach


Ermita de
Sant Sebastià
Mirador
de Manel
Juanola i Reixac
Connections
Platforms on rocks
Floating islands
Exsisting beach
Pedestrian paths
Highway
Warehouse

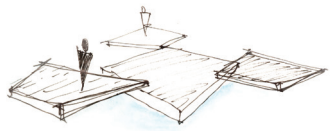


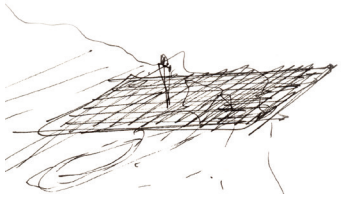
By making floating islands on the sea and on the cliffs, we saw an opportunity to enlarge the beach area.

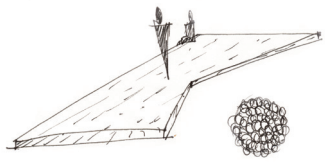
The connection between the path and the islands on the sea will be resolved with steps constructed on the rocks.

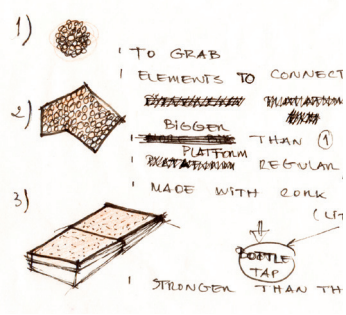
Some floating islands can only be reached by either swimming or by boat. Balls of cork will float in the water and create a new path way to reach the floating platforms.

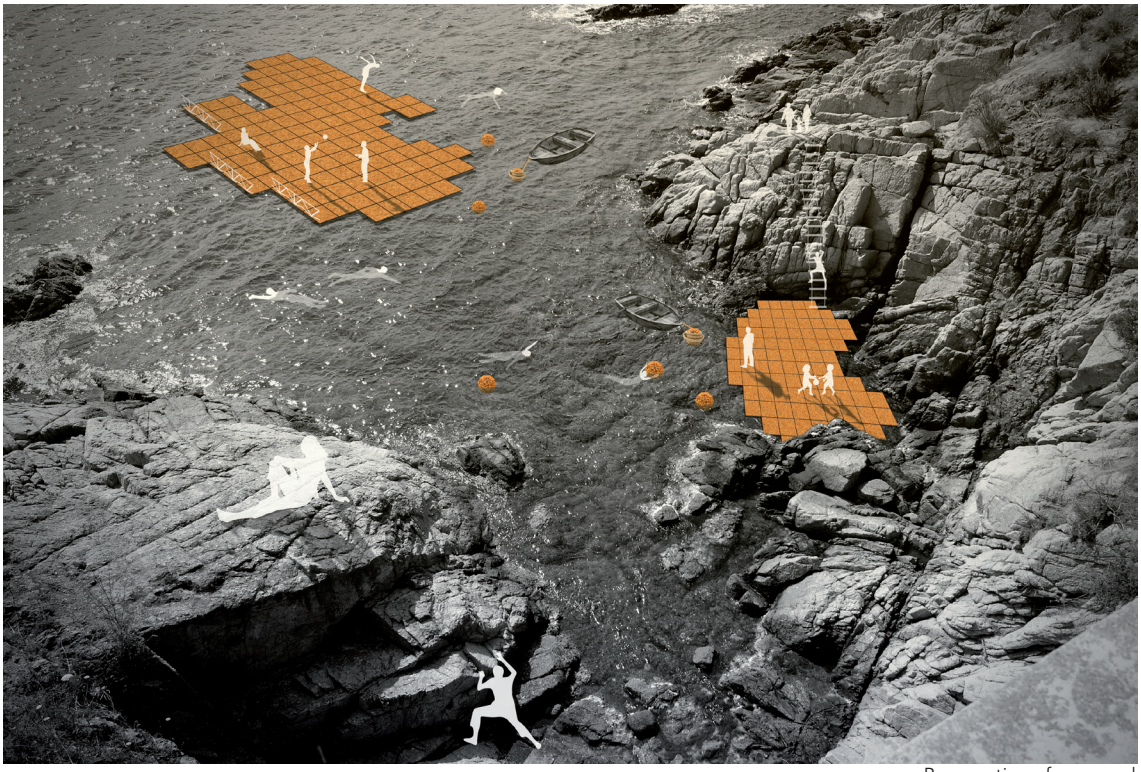
These floating platforms will resolve the problem of the overcrowded beaches and will provide new spaces where people would be able to go to and use to do activities as on a regular beach.







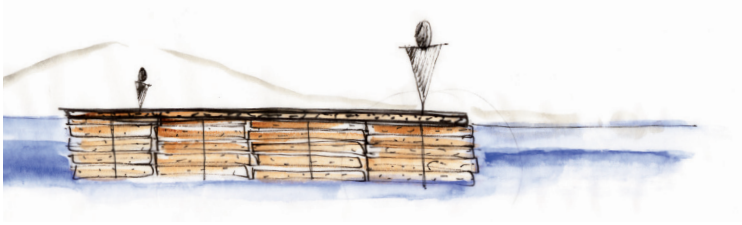


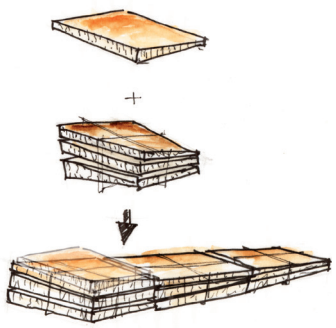


Perspective of proposal

Perspective of proposal

Study model



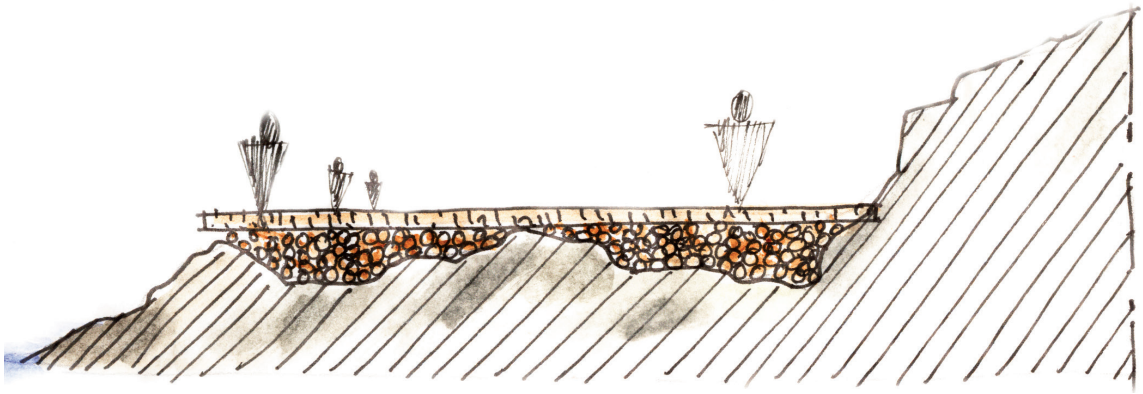


Cork was the chosen material for the project due to its easy accessibility in the local area.

In order to make them buoyant and float, pieces of cork are bound together and then have one extra piece of cork added along the top, to create a comfortable texture for people in bare feet.

The platforms on the cliff will be made with lots of cork stoppers in a net to stabilize the wooden platform put over them. The hardwood will help increase the lifespan of the platform.

Perspective of proposal

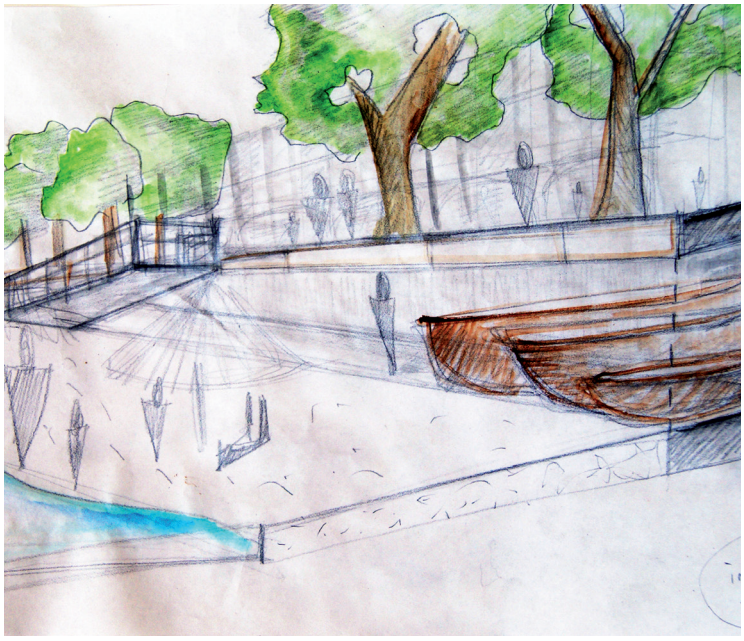


Sections and details

Section

Section

A boathouse under the path where people walk will solve the problem of the boats. The space could be habilitated to store them and as the boats are on wheels this means they can be easily moved. The boathouse will have the same dimensions as the boats in order to keep the path level low and preserve the current view over the sea. The new intervention will also permit restaurants to put their furniture on the top of the boathouses.



Work day

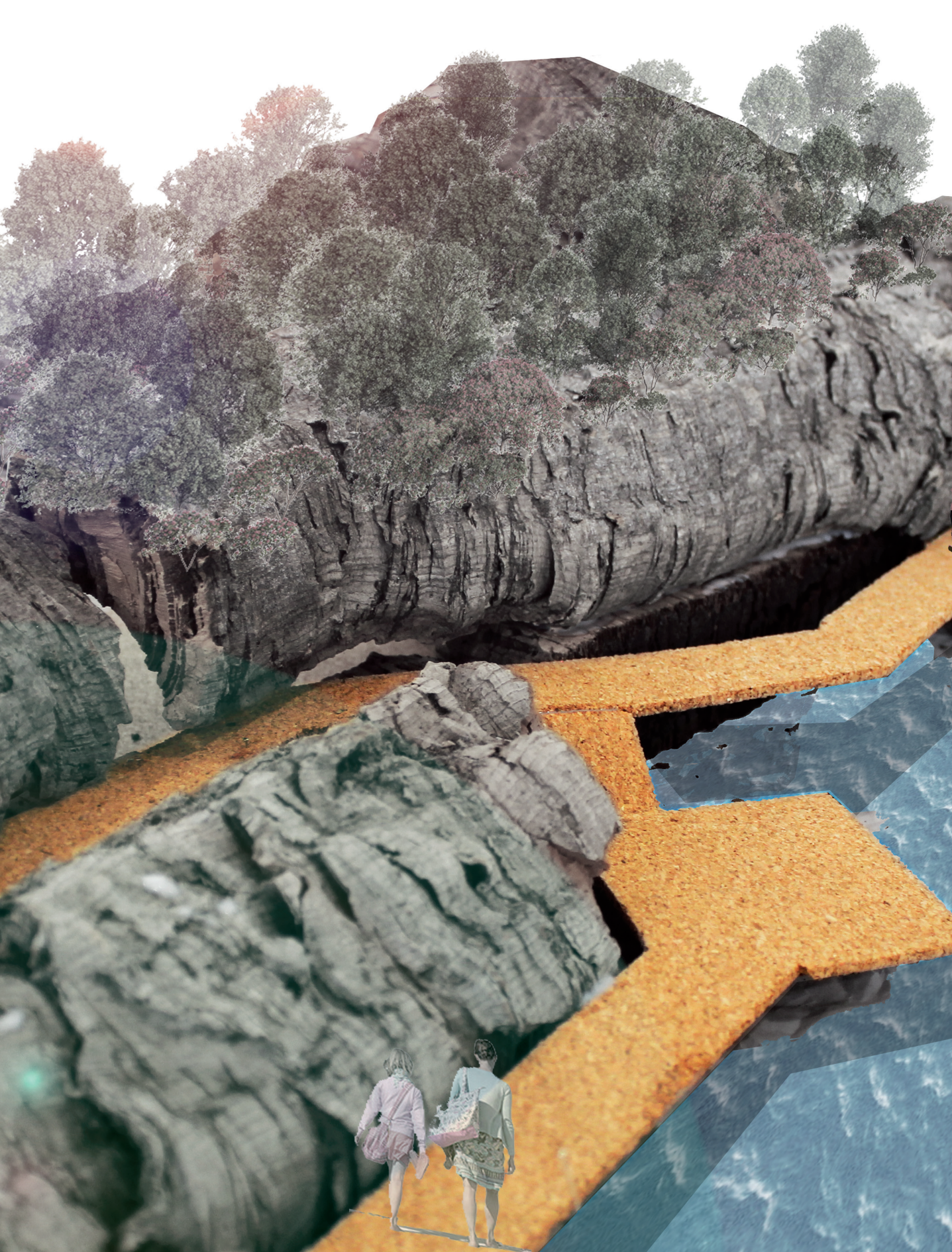
MACROGROUP 2

Professors:
Melek Elif Somer
Filippo Lambertucci
Luisa Paiva

The aim of the IP Program was to study a way to increase t tourism potential in Palafrugell region. Macro-group 2 divided to three sub-groups and established a pre-defined global Path Strategy linking the territory in between Palafrugell and the coast.Each group chose to work on some of the given topics, aware of the importance of linking any approach to that of the Macrogroup.

As the group was made up of international students, this provided for a differed dynamics. The Italian and Portuguese students had a global approach on an urban scale, the Danish students were able to exploit all sorts of expressions, in particular the discursive one, and the Turkish students had a technological view. One group worked on the peripheral area between Palafrugell and the sea, by identifying the medieval towers and fountains that punctuate the territory. They developed two different paths for exploring and discovering the territory.

Another group developed two models for temporary housing in the rural area and on available plots near the sea, following the Path Strategy. The third group worked on the boardwalk by the sea (Passeo de Ronda) and the definition of new strategies to expand beach areas along this path.



RELINKING COSTA BRAVA

Students:
Yolanda Costa
Merve Korkut
Simon Malm
Marco di Palma
Sevcan Sabanci
Victor Vasquez

Running along the coastline of the Costa Brava, the GR-92 walkway is a seaside path linking the northern township of Portbou near the French border, to Blanes, the southernmost town in Girona region.

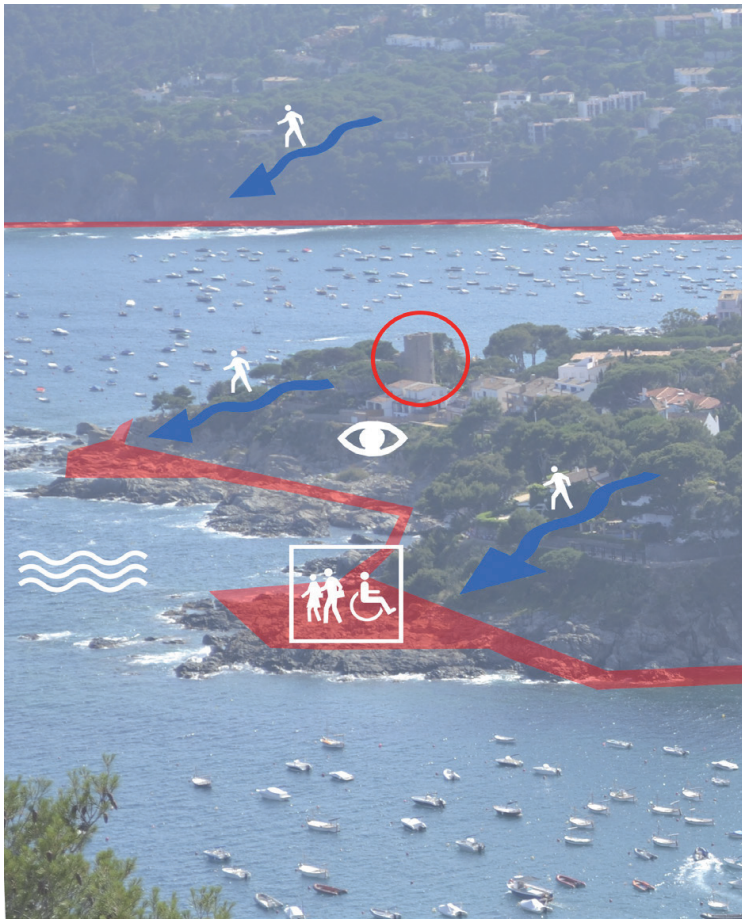
In many places this path runs close to the coast, just a few meters away from the sea, but because of the topography of the landscape the path is often interrupted and in some places is redirected entirely, away from the sea.

Thus, the proposal of this workshop project is a revised design strategy for the GR-92 walkway, in which the path is modified and improved to enjoy better the coast at Llafranc and Calella. The already existing parts of the path, which are close to the ocean, will be preserved, while new paths will be constructed to better connect the coastline as a whole, and to create a stronger relationship between the beaches and coves along the path.

The main objectives and intentions of the proposal are thus to enhance the 'identity of place' along the sea and to heighten the sense of the natural environment through simple means.

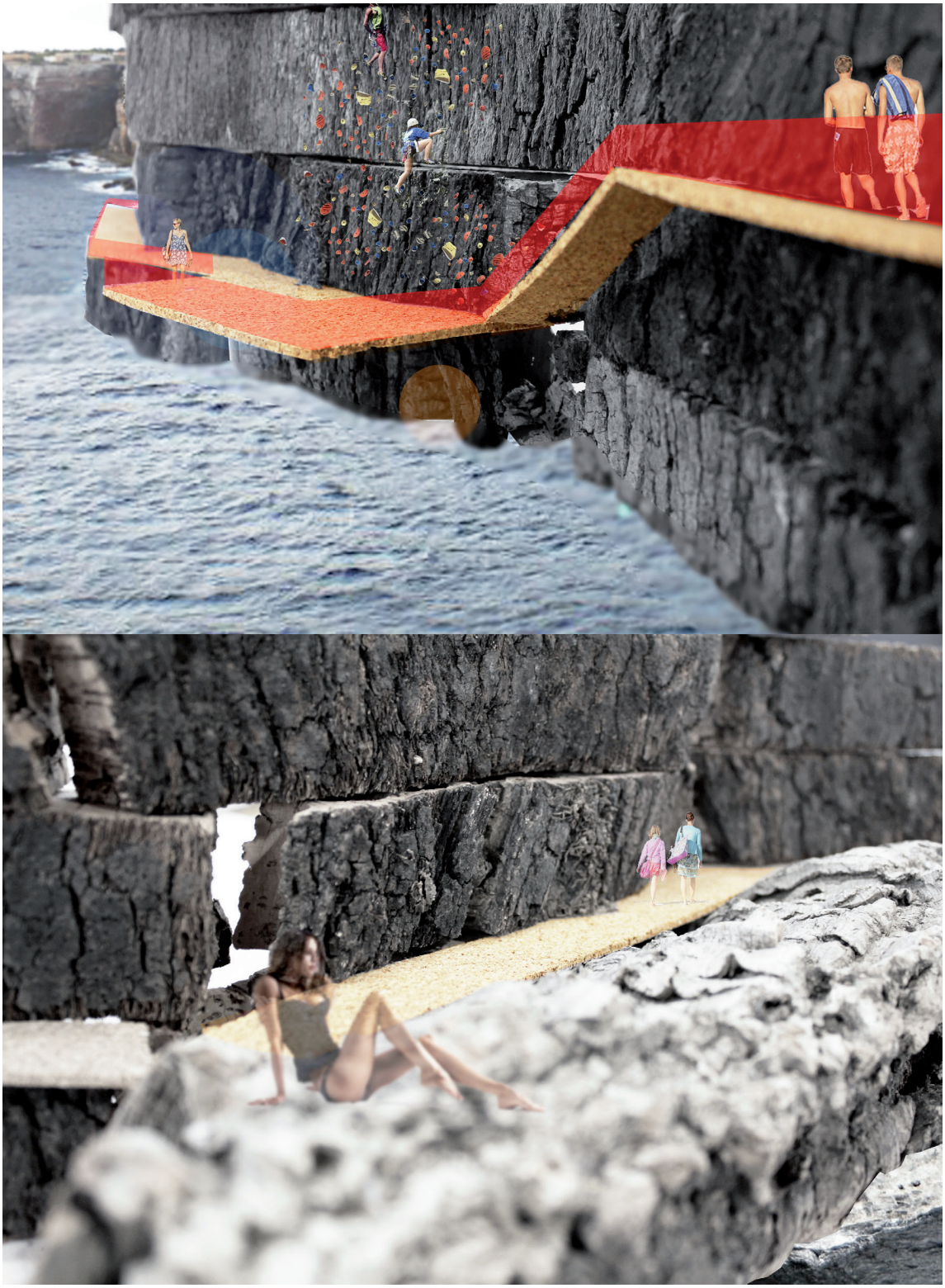

Beaches
Camino de Ronda
Towers
Islands
Cliffs
Relink Path

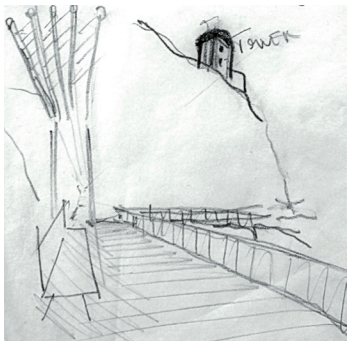
Conceptual diagram



Strategy Plan

Using the existing conditions as the point of departure, an analysis was conducted to better understand the challenges and qualities of the site. This lead to a series of different scenarios occurring along the coast being defined: beaches, arrival/departure, islands, mountainside and the general path. The categories where further analyzed so a design strategy to improve the experience of the site could be developed.



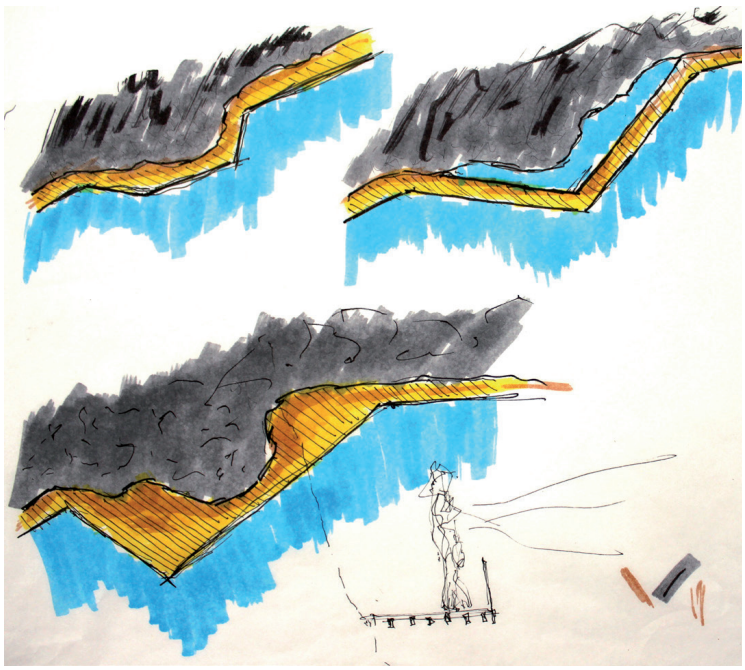


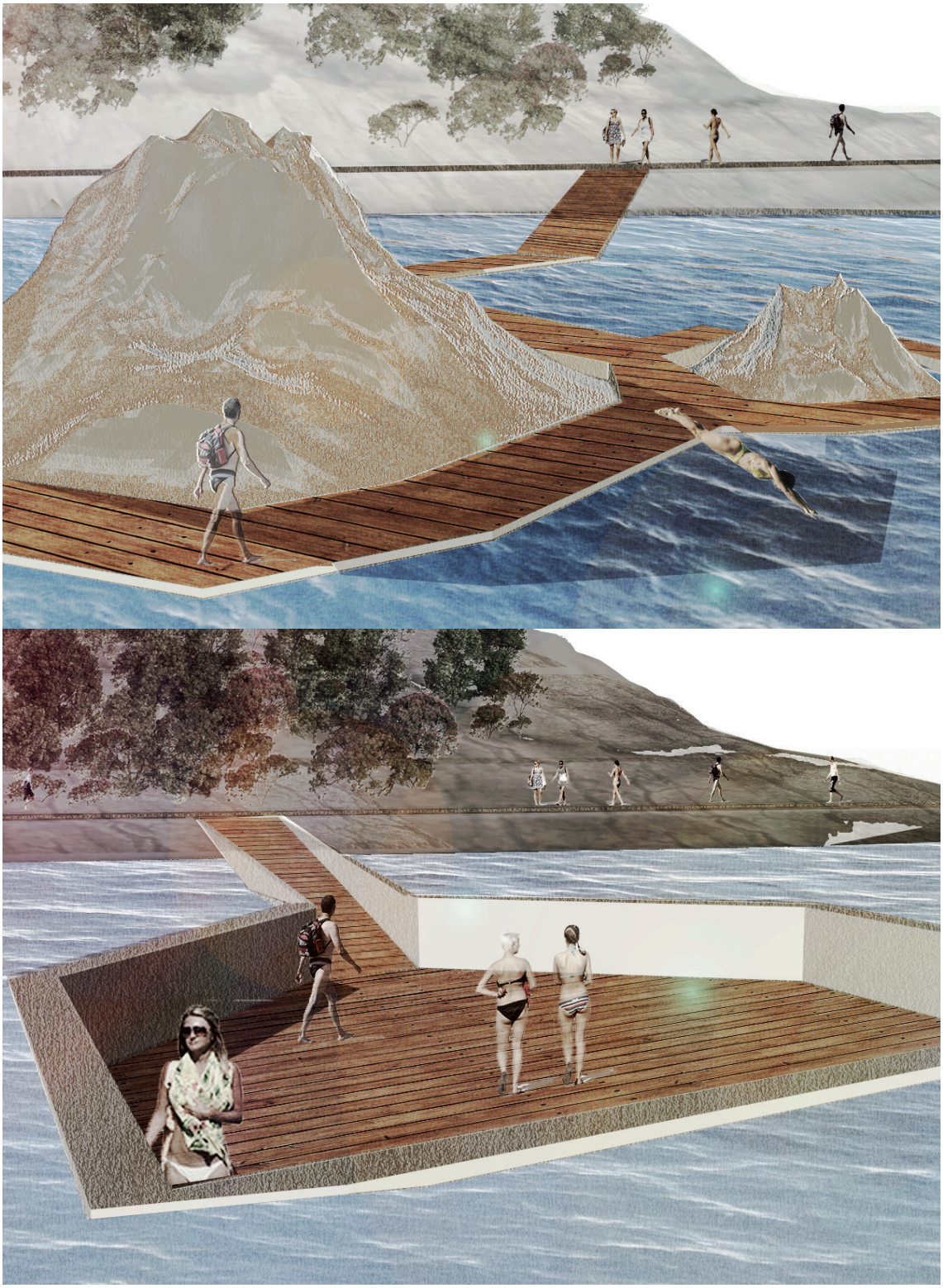
Sketches

UNA2 architetti associati
Finale Liguria, Italy

Mountains / Cliffs

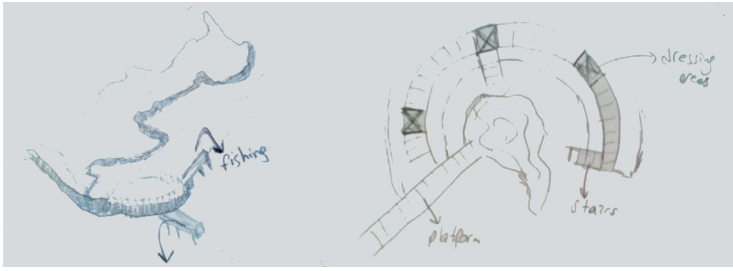
Along the path the different situations encountered dictate the corresponding design solutions, and provide a series of experiences, platforms and places which would otherwise be inaccessible. The idea is to provide as wide a range of experiences of the natural environment as possible, while preserving the topography of the site. Thus, the coastal experiences range from paths and platforms high above the sea, to semi-submerged platforms connected to the sea.





Christo
Miami, United States of America

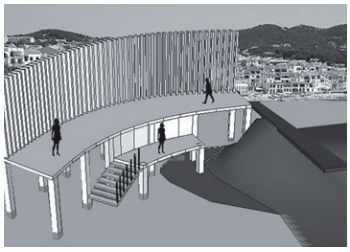
RO&AD Architecten
Halsteren, The Netherlands

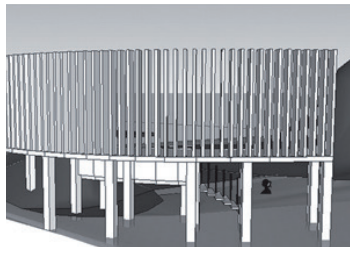


Sketches

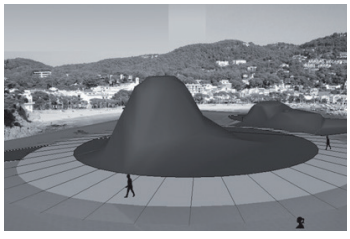
Islands

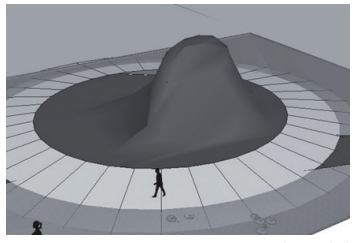
One of the Costa Brava's most characteristic features is its small islands which unfortunately are not accessible. With the right structure it is well worth experiencing the sea, the view and the rocks from there. We propose two ways to accomplish this from the sea path. Both of them are platforms where one can move around the island enjoying the unique experience. One of them is protected from the environment in order to focus on the island.



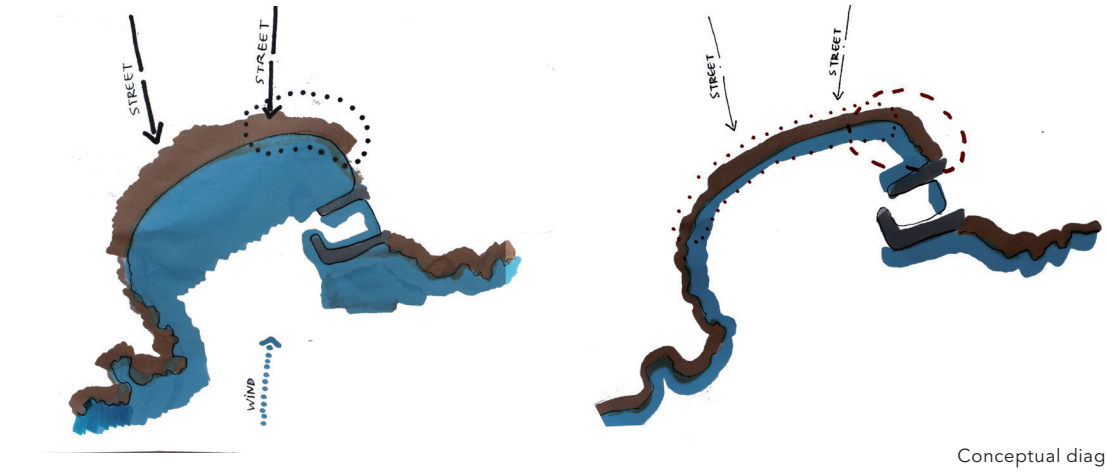


Conceptual model





Conceptual model



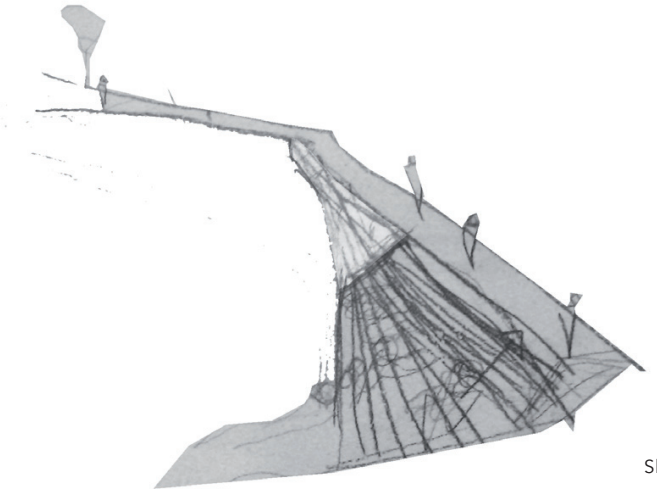
Conceptual diagram

Masterplan

Elevation from the sea

Section

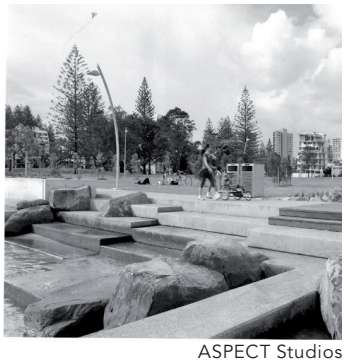
Section



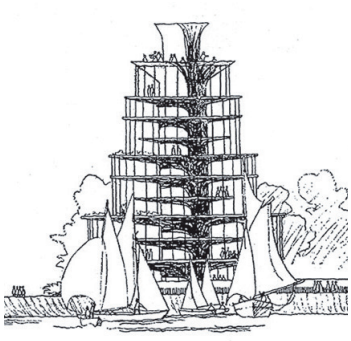
Sketches

Beaches

We propose improving the sea path on the beach areas. In locations with harbors we relocate the boats to Cala de Marineda with a new harbour structure shaped as an extension of the rocks. This way we free up that part of the beach currently used to store the boats, placing there instead steps that start on the path line going down until they enter the sea. Once in the water the large large steps provide a place where one can stand. Thus, the existing harbor becomes part of the path.



ASPECT Studios
United Kingdom



Jørn Utzon
Unrealised, Denmark

DISCOVERING PATHS

Students:

Elif Durmuş

Marianne Kynde Hestbech

André Miranda

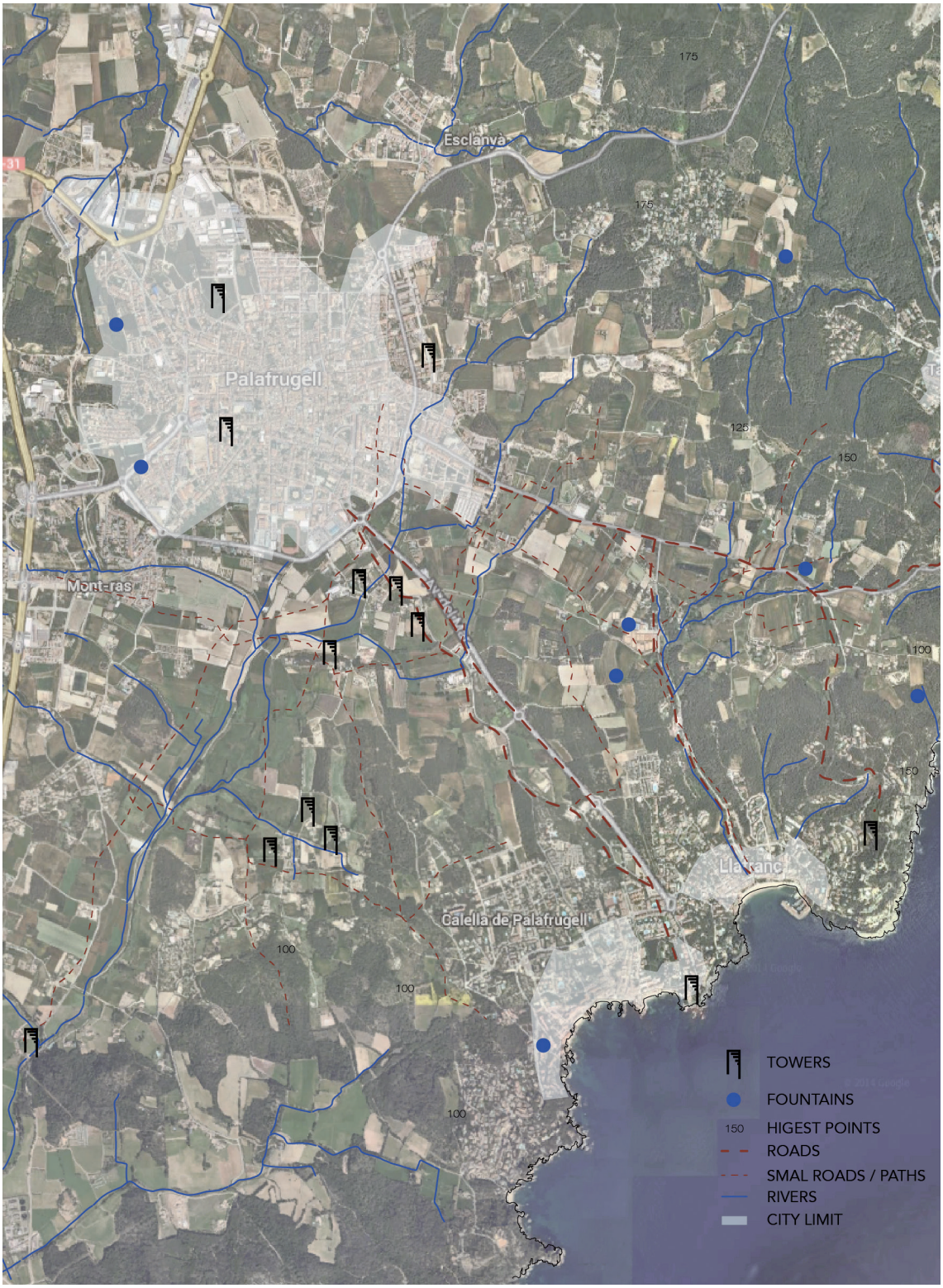
J. Alberto Peregrina Parera

Antonio Rosati

Kübra Serdaroğlu

The project takes its point of departure in the area between the city of Palafrugell and the coastal towns Calella, Llafranc and Tamariu. The main objective has been to enhance and improve the scenarios in the area for touristic purposes. The groups' focus has therefore been to explore what others qualities the area has to offer when looking inwards upon the landscape. Numerous scenarios were explored throughout the workshop, where an awareness and understanding of the qualities of the area was established.

To explore these qualities a design has been developed, which make the views and points of interest such as towers, fountains and highpoints more accessible and visible for the user travelling on foot or by bike. This opens up the area for various different user groups to explore and discover what the area has to suggest, and moreover, it will take some of the pressure off the costal areas, which are currently the main attraction of the area.


Esclanyà
Palafrugell
Mont-ras
Calella de Palafrugell
175
125
150
100
TOWERS
FOUNTAINS
HIGEST POINTS
ROADS
SMAL ROADS / PATHS
RIVERS
CITY LIMIT

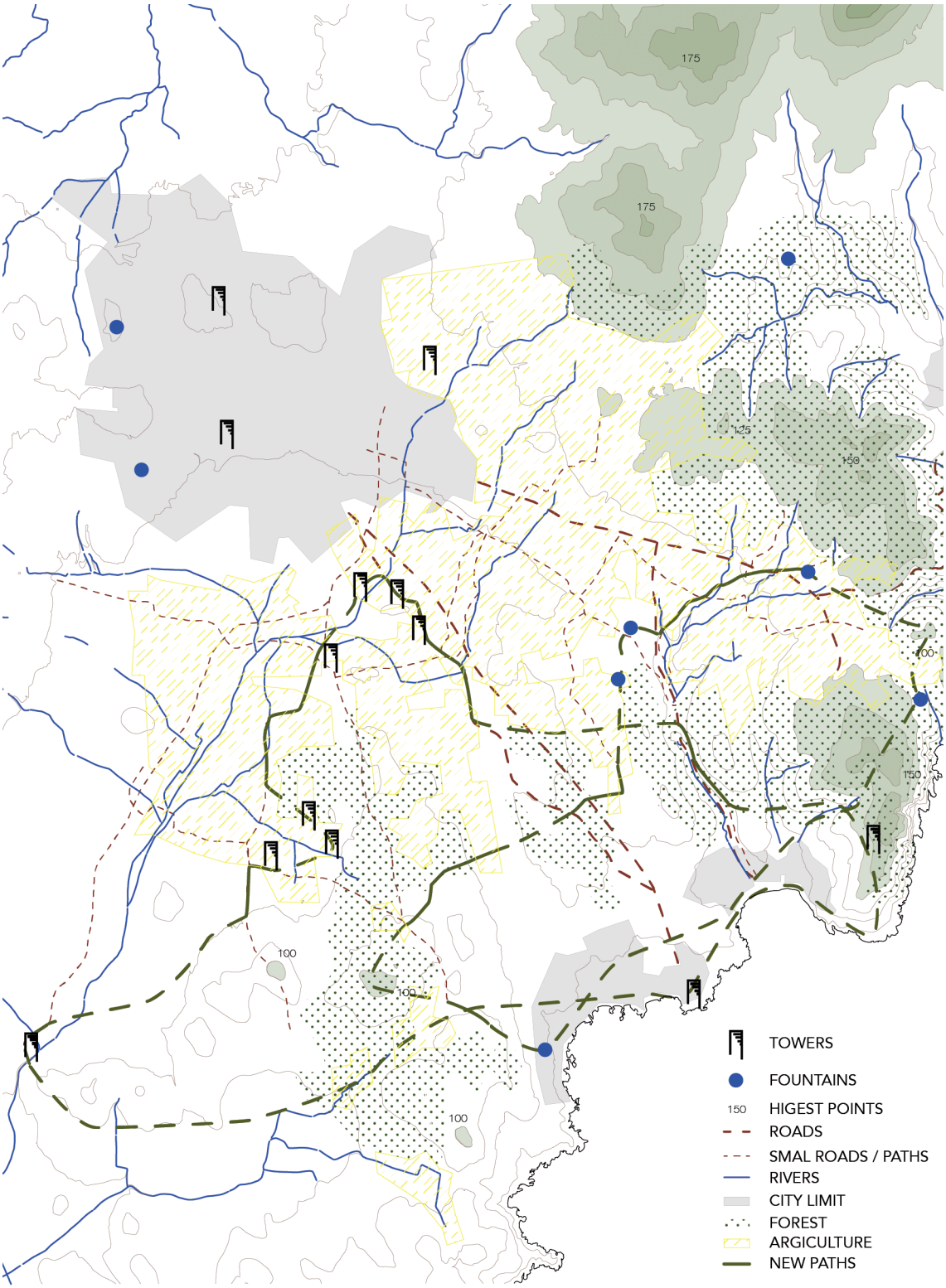
Landscape of qualities

Designed for cars

The Area

When analysing the area certain problems as well as its potential are noticeable. The area is evidently set up to provide easy access for the motorist, whereas the needs of the 'softer' users, i.e. pedestrians and cyclists, are being ignored. The qualities and potential of the area are clearly found in its landscape, which is both dynamic and beautiful. By mapping out the high and low points together with the points of interest in the area, a clear image of the potential it holds is revealed.

The opportunities and comforts for the softer users are poor


175
175
125
150
100
150
100
100
100
TOWERS
FOUNTAINS
150 HIGEST POINTS
ROADS
SMAL ROADS / PATHS
RIVERS
CITY LIMIT
FOREST
ARGICULTURE
NEW PATHS

Landscape in sections

Dynamic topography

'Points of interest in the area

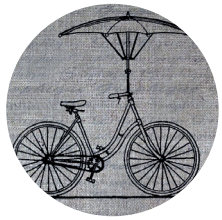
Working with a model gives one a perspective of the whole design and is more dynamic when developing a design. Through the models an understanding of the landscapes' topology has been established. Moreover, as the path design, where developed, has been worked in with the model as well, then how the layout of the path could be shaped (organic, straight etc), and if any elevations occur can be seen as well. Moreover, the models address how to incorporate resting, seating and shady areas along the paths.

Path layout and elevations

REFERENCES

PATHS IN THE FOREST
ESTONIA, TETSUO KONDO
ARCHITECTS

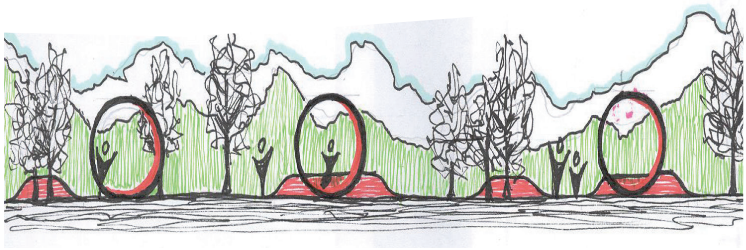
SCULPTURES BY THE SEA
DENMARK, ANJA FRANKE

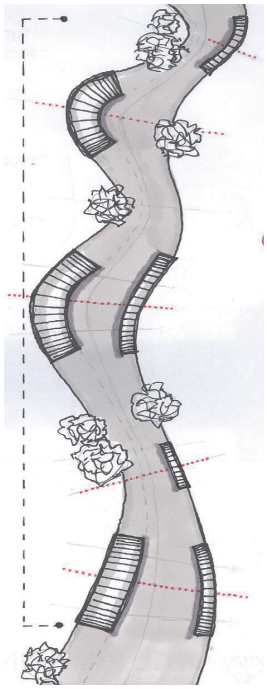


BIKE WITH UMBRELLA
SKETCH

Hill Paths and Fountains

The paths in this area will be distinguished by their material and layout. The organic and concrete path will connect the fountains and hilltops.





Model picture with view lines of the user

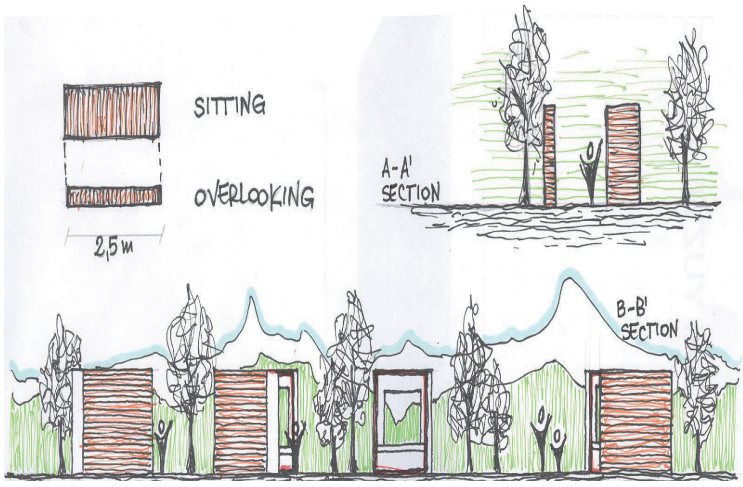
MO I RANA WATERFRONT
NORWAY, CUBUS

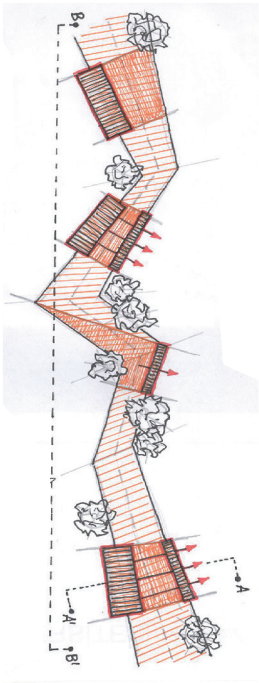
MO I RANA WATERFRONT
NORWAY, CUBUS

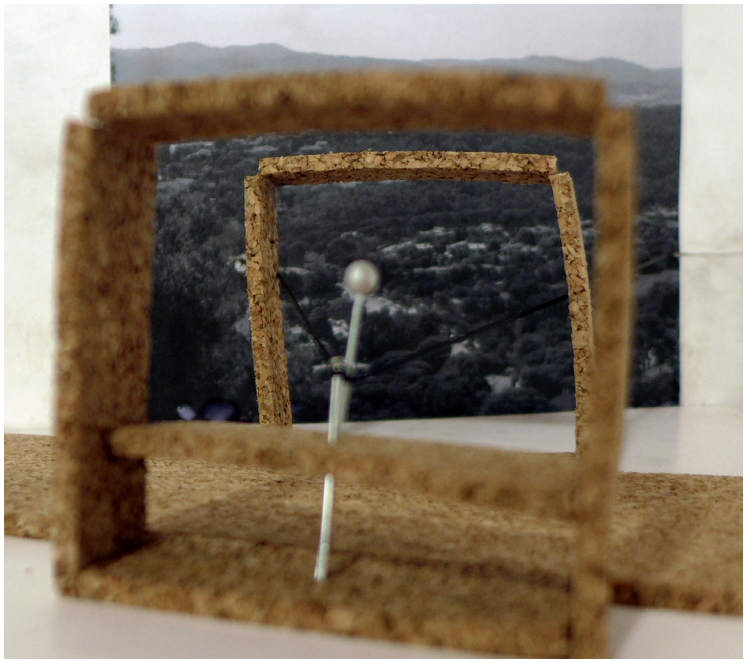
VILA SAVOYE
FRANCE, LE CORBUSIER

Path of towers

In the case of this path, the material will be wood and connect the towers in the area. A shift in the direction of the material will emphasize a change along the path, which will either be a place to sit, a framing of the landscape, or both.

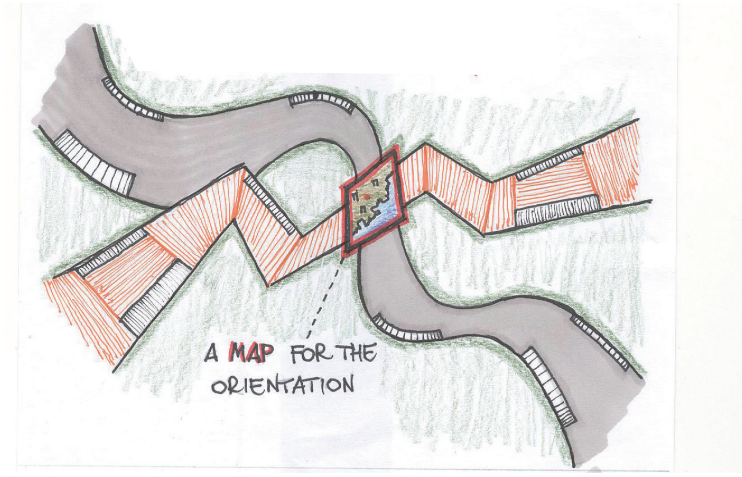




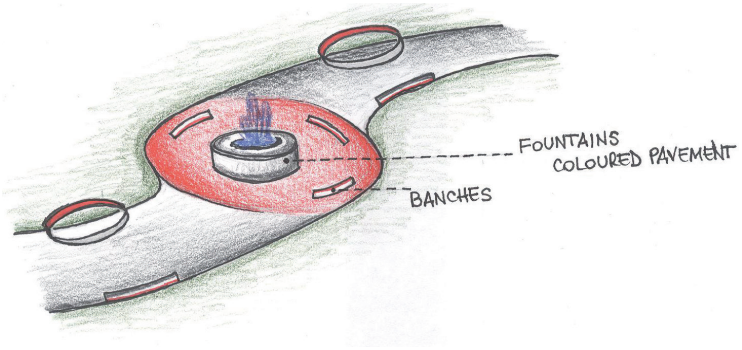


Model picture with view lines of the user

The paths layout in the landscape



Sketch of 'map' intersection



Colour change in the concrete at the fountains

Path Intersections

At the intersections of the paths a map of the area will orientate the user.

Spots

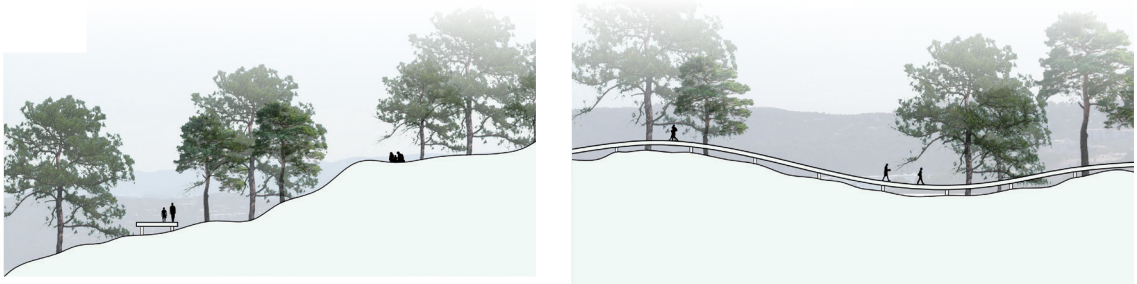
When encountering these 'points of interest' or 'Hot spots' along the paths, a strategy for how the design then should embrace them have been developed.

Towers

The towers offer an approaching experience. Moreover, they act as important reference points in the area.

Fountains

At the fountains, a shift in the colour of the pavement and a change in layout will indicate that you are approaching a 'spot' where you can have a break and where something is happening.



The paths layout in the landscape

Assesment

This overall conceptual proposal covers many aspects of the problems within the area.

The paths will emphasize the experience of the magnificent landscapes found in this area, and through the framing furniture it will be more visible and noticeable to the user. In the case of the users, the focus on pedestrian cyclist access around and in the area will be greatly improved by this proposal as well.

Moreover, the two new paths will, as far as possible, use the existing paths, and the wooden path will also be raised so that any interference with the existing environment will be at a minimum.

Before

After

FLIP, PITCH AND TRANSFORM

Students:
Christian Brugada
Pedro Cardoso
Marissa Matthiesen
Büşra Nalbant
Livia Sismondo

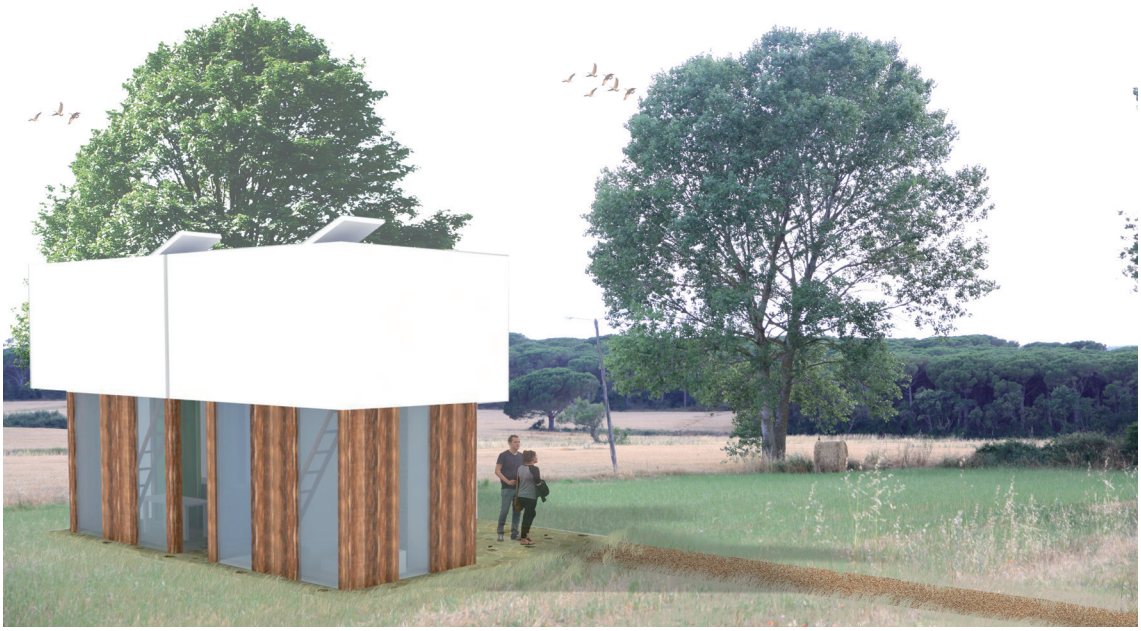
The purpose of this project is to find a solution for the current tourism problem on the 'Costa Brava'. With a proposal for new housing the aim is to avoid accommodation which is abandoned during the winter season; as is the case now.

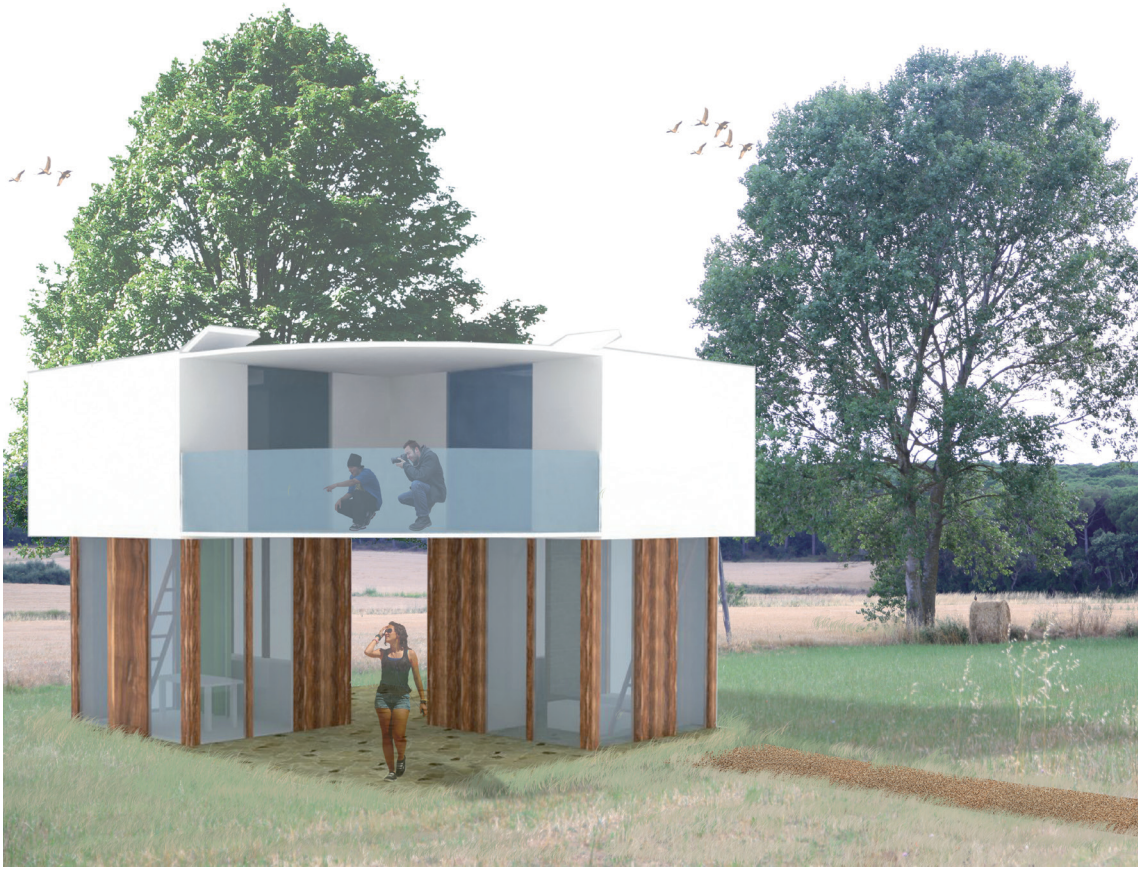
The concept was developed to create a mixture of permanent and temporary housing to be distributed on the coast as well as in the countryside.

The amount of accommodation in either location will always depend on the season and accommodation needs and can therefore be decreased or increased.

The main focus of this project has been to offer users different options by distributing permanent housing covering the different functions required, depending on the season.

The permanent accommodation is therefore distributed onto farmers' fields, so that they can be used by the farmers to house their agricultural tools during the winter and then be rented out to tourists in the summer months.

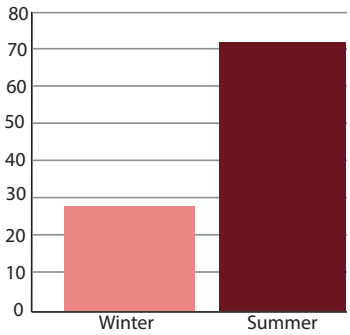




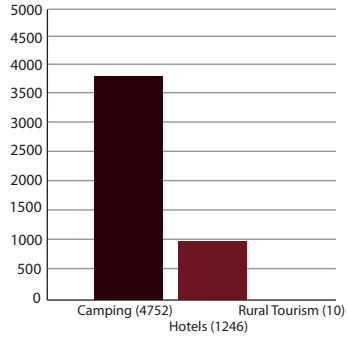
The temporary accommodation is flexible in different ways. These houses are those which can be moved depending on accommodation needs. They will be moved to the coast in the summer and be moved into the countryside during the winter.

The temporary houses vary in their size and shape and can therefore be easily adapted to users' needs.

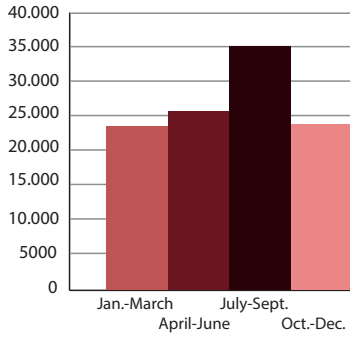
To choose the exact locations, the surroundings have been analyzed by mapping the current attraction points and, in an attempt to support the new urban path, combining the concentration of housing around these features.



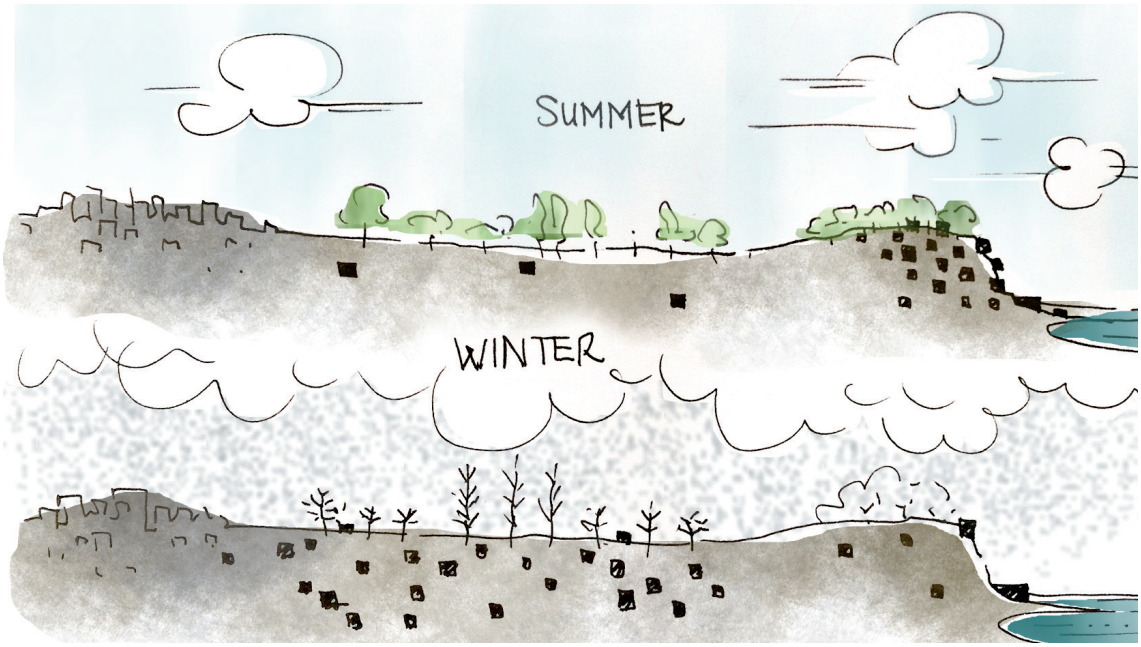
Opened accommodations



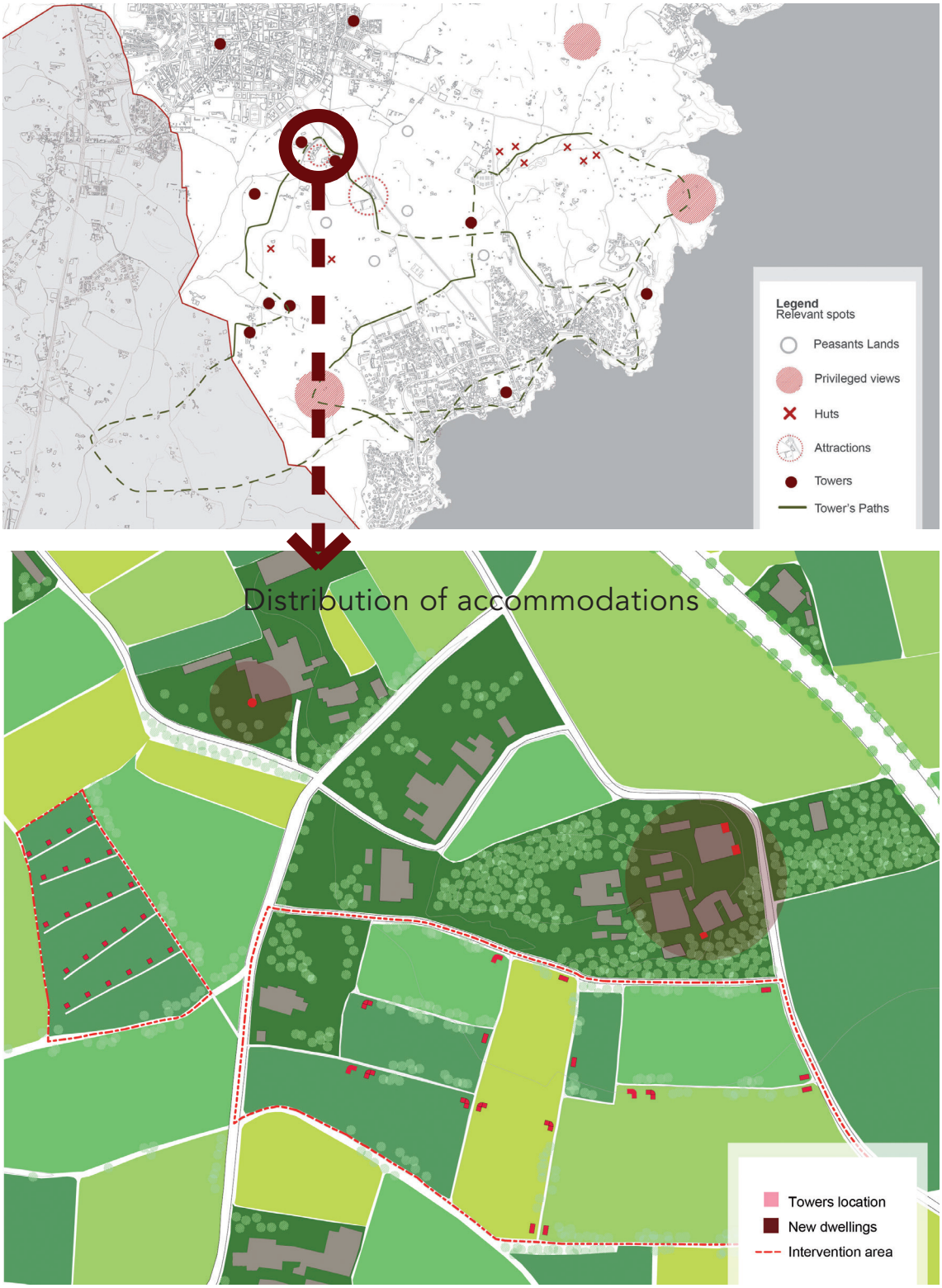
Type of accommodations

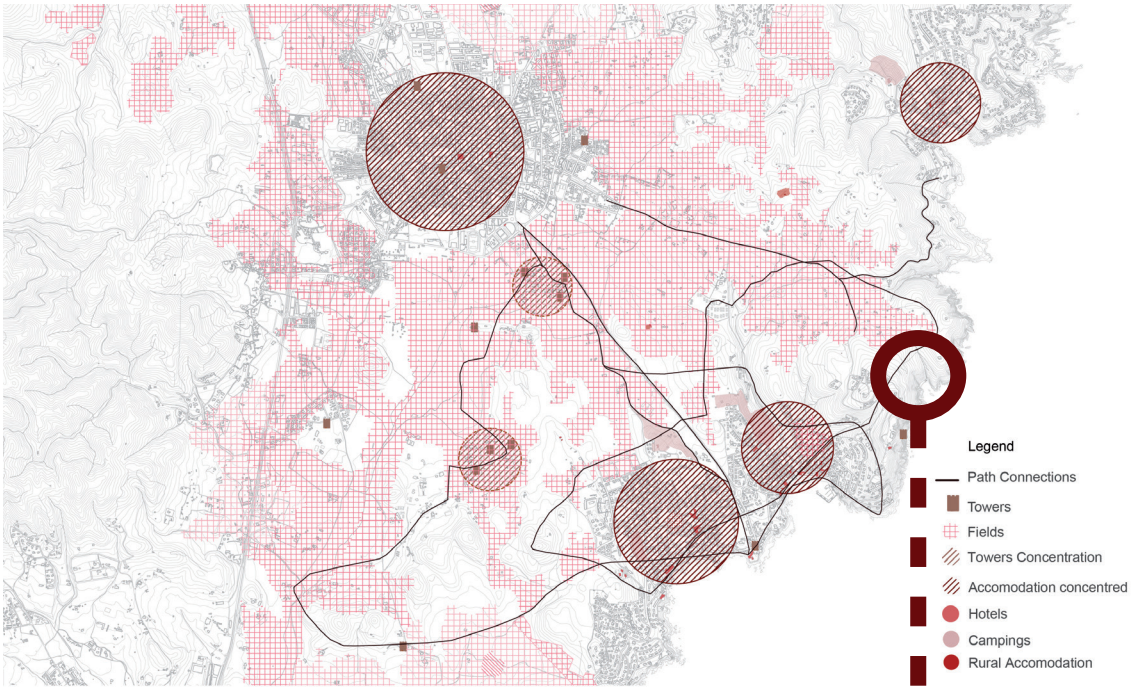


Population

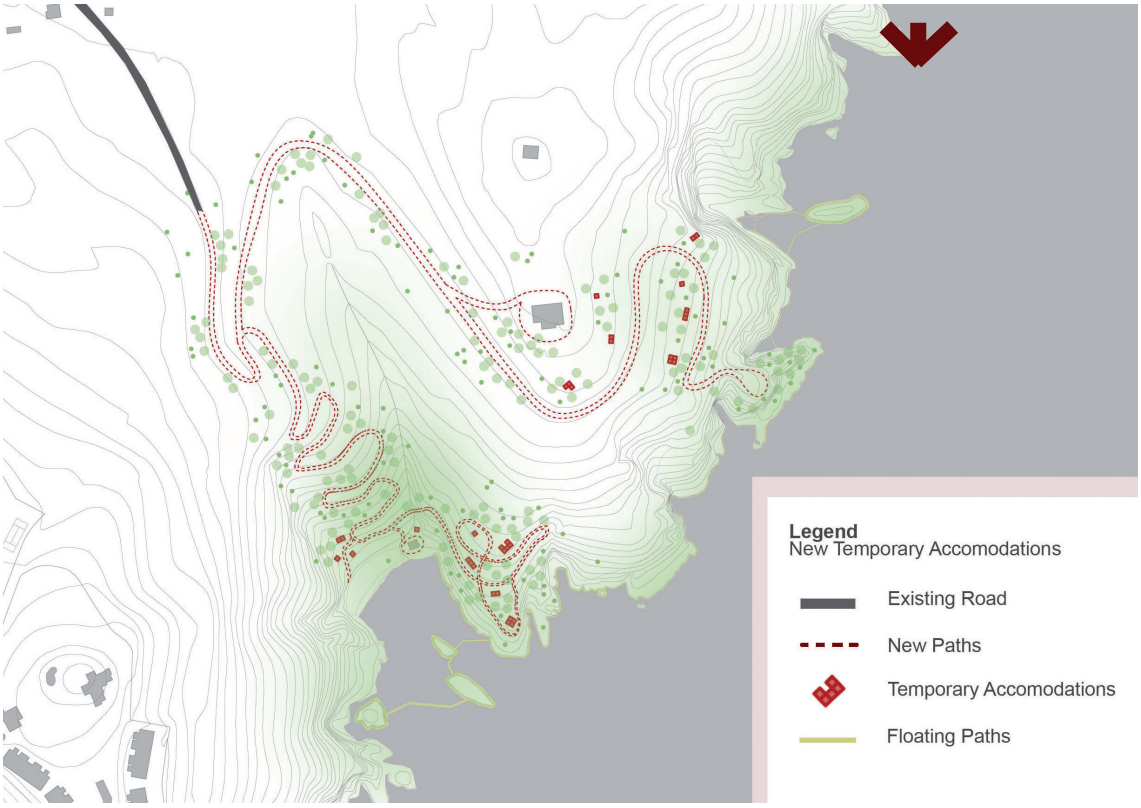


Conceptual diagram


Legend
Relevant spots
Peasants Lands
Privileged views
Huts
Attractions
Towers
Tower's Paths
Distribution of accommodations
Towers location
New dwellings
Intervention area



Distribution of accommodations



The project started with an analysis of the urban landscapes around Palafrugell and Llafranc. What came to the fore were the areas where the majority of the accommodation is located, a fact that would have a significant impact on the project, because what came to light is that there is a lack of rural accommodation. As a consequence and to determine where the new dwellings could be placed another analysis, albeit on a smaller scale, was made of the countryside and the coast as we searched for an intervention that would respect the environment.

Another input considered was the location of the group of towers and the paths designed by other groups' projects.

Characteristics of the land such as the location of sightseeing points, huts and attractions were analyzed as well.

Cube-Puzzle

Hexacube, G. Candillis

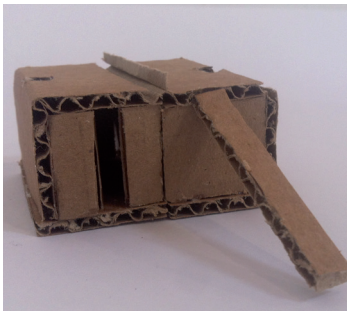
Portable Showcase

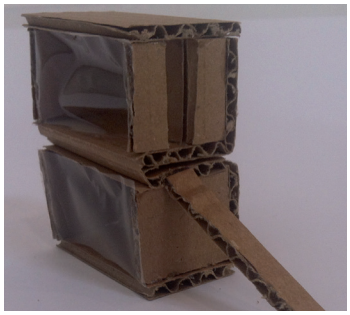
Crosson Clarke Carnachan Architects

Palafrugell has two different areas, the coast and the countryside. Both of them are important for the region, but the analyses soon made it clear that Palafrugell is mainly focused on the beach tourism. Therefore, this project adds more accommodation on the coast in the summer, which will then provide the countryside with accommodation during the other seasons.

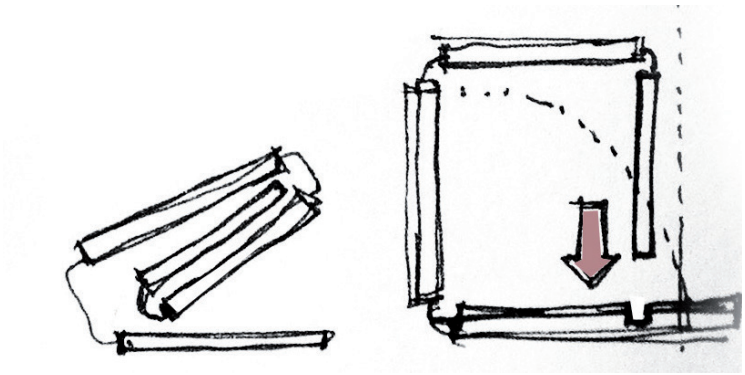
Taking these points into consideration, this project has resulted in two different types of housing; namely permanent and temporary.

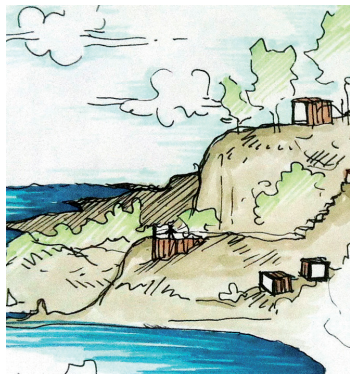
Bongos, Emme Group



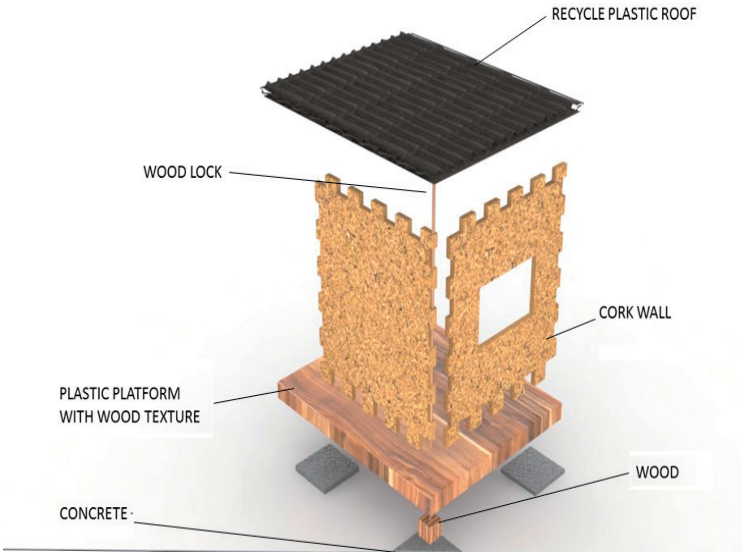


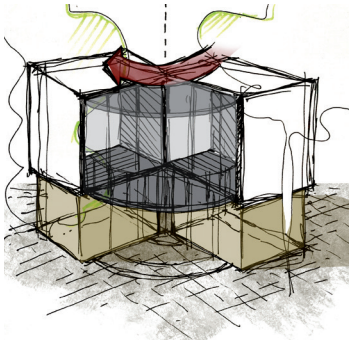
Conceptual model

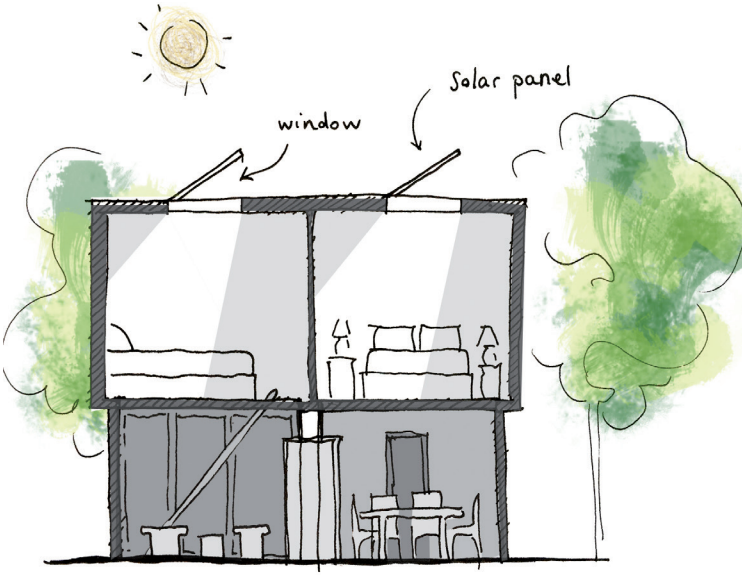


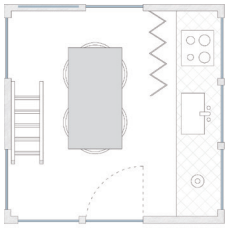


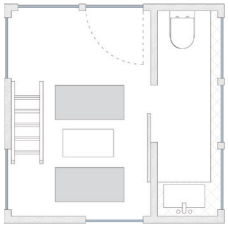
Diagrams

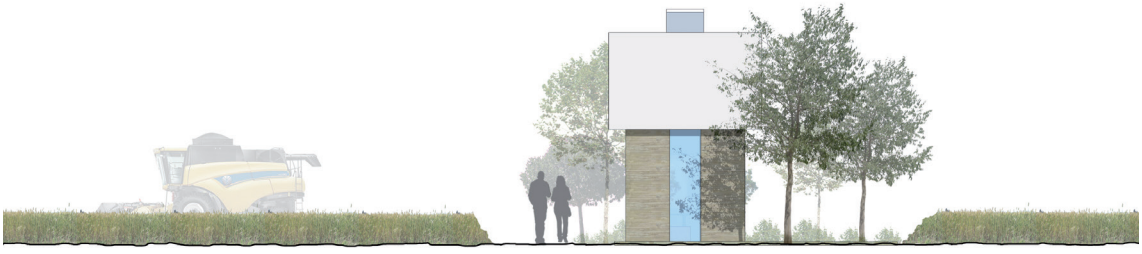

RECYCLE PLASTIC ROOF
WOOD LOCK
CORK WALL
PLASTIC PLATFORM
WITH WOOD TEXTURE
WOOD
CONCRETE




window
Solar panel







Charrette day

MACROGROUP 3

Professors:

Manel Bosch

Nadia Fava

Evci Fikret

Patrícia Pedrosa

Palafrugell municipal area was proposed as a case study in order to think about new directives for renewing the old tourism model superseded by a 'new tourism' driven by advances in technology, greater consumer sensitivity and diversity in tastes and an ever increasing interest in and awareness of sustainability issues.

Three intercultural groups of 5-6 students looking for an attention-grabbing topic, worked together during the first few days on 'exploration': exploration of the territory, the urban and natural landscape, its connections and disconnections, its tendency to a monoculture (sun-beach tourism versus others activities), its opportunities and its deficiencies.

Each of the groups elected to work with a linear system that should "invertebrate" the new touristic territory.

The two groups who worked on the sea path adopted a kind of "cluster" strategy along the seaside path to express their architecture and their idea of a more caring tourism on both a human and natural scale. The group who worked on the connection between Palafrugell and the seaside suggested binding together the different green linear systems to improve alternative tourism activities related to a countryside experience.

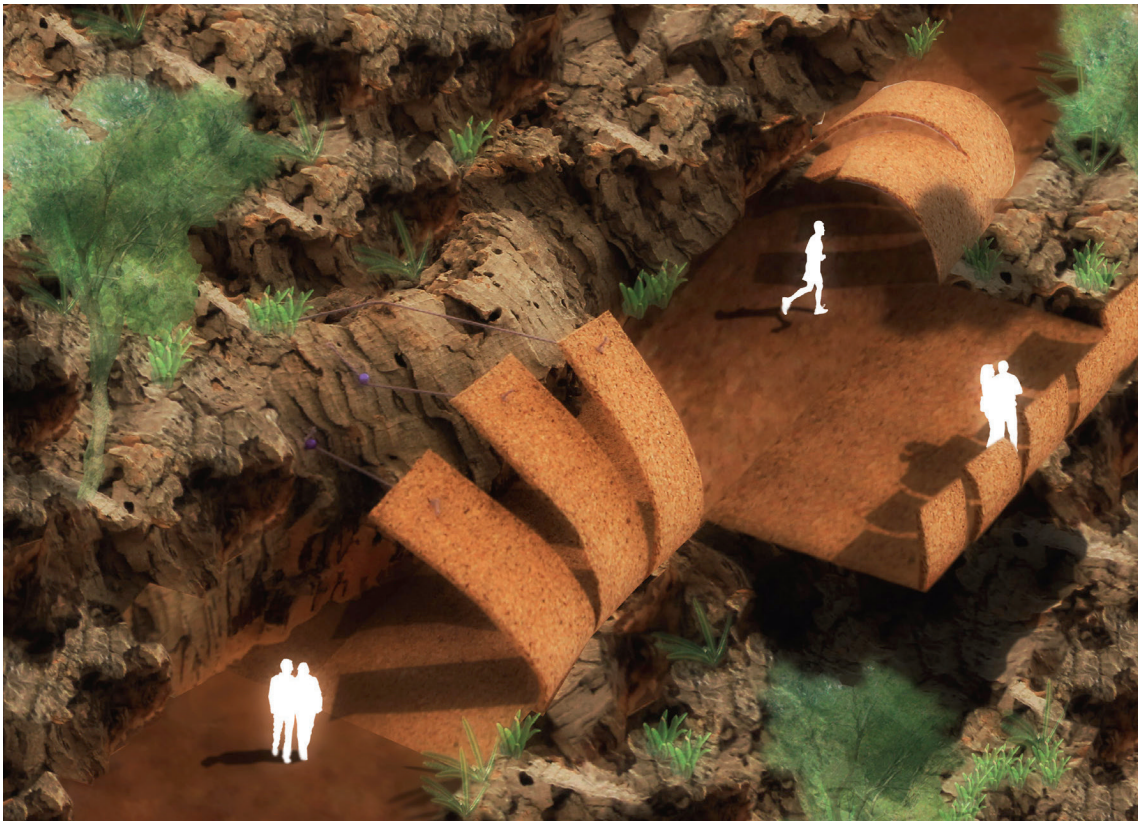
01 Sea Path

MEMORY PATH

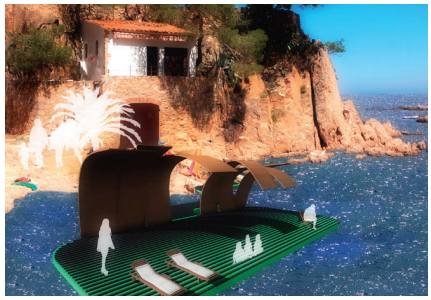
Students:
Faruk Ay
Josep Esteve
Lelio di Loreto
Mia Nøhr Christensen
Francisco Soares

This project revolves around new scenarios for the touristic European maritime coast. The coastline of the municipality Palafrugell is forged with rocky cliffs, small pebbled beaches, and inaccessible areas. In summertime almost 40,000 tourists stay in the area and there are only four developed beaches available. The residents of the towns along the coast (Llafranc, Calella and Tamariu) prefer to use their own swimming pools in the summertime. This is not only expensive, but could also affect the area in the dry summertime.

To find a solution to our problem we have worked with creating a sea path along the coast, which focuses on movement and has five points for either long or short stay 'rest'. This solution is designed to accommodate both tourists and locals.



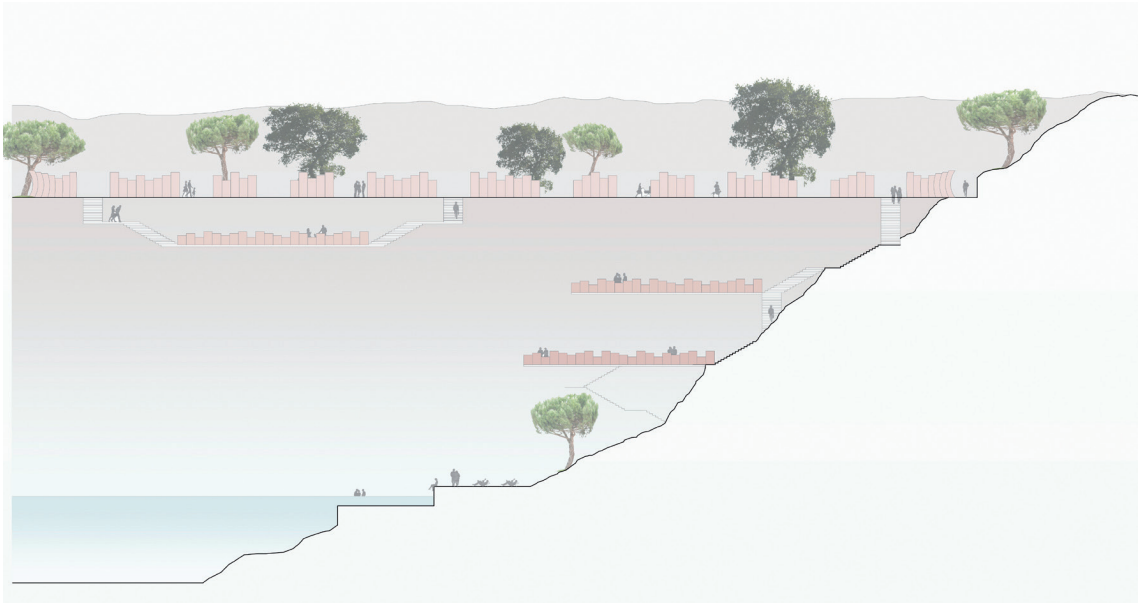
02 Viewpoint by Llafranc



03 Beach by Llafranc and Calella

05 Beach by Tamariu

04 Path on top of Cap Roig

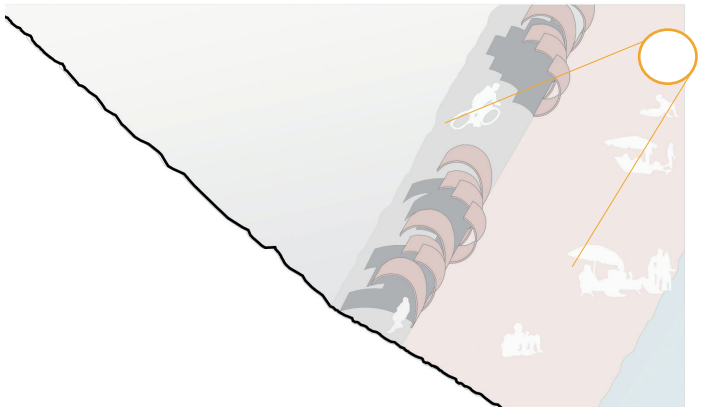


Section of beach by Cap Roig

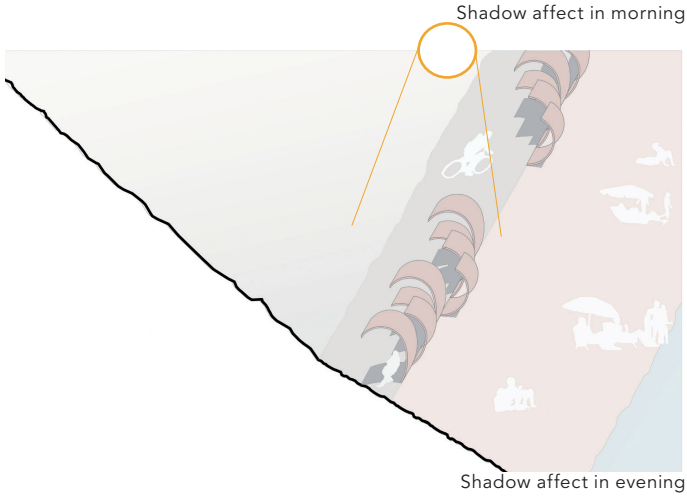
The main subject of this project was to find a new "feeling" for the area and to create a new experience for each and every 'resting' point.

In the design process, the focus points of the path and the beaches were movement and rest. All the stopping points open the path up in different ways to accommodate the natural environment.

The old sea path along the coast will be restored with new shade spots every 100m. The last part of the path will be a new path climbing up the mountain and dropping down to the sea.



Shadow affect in morning



Shadow affect in evening

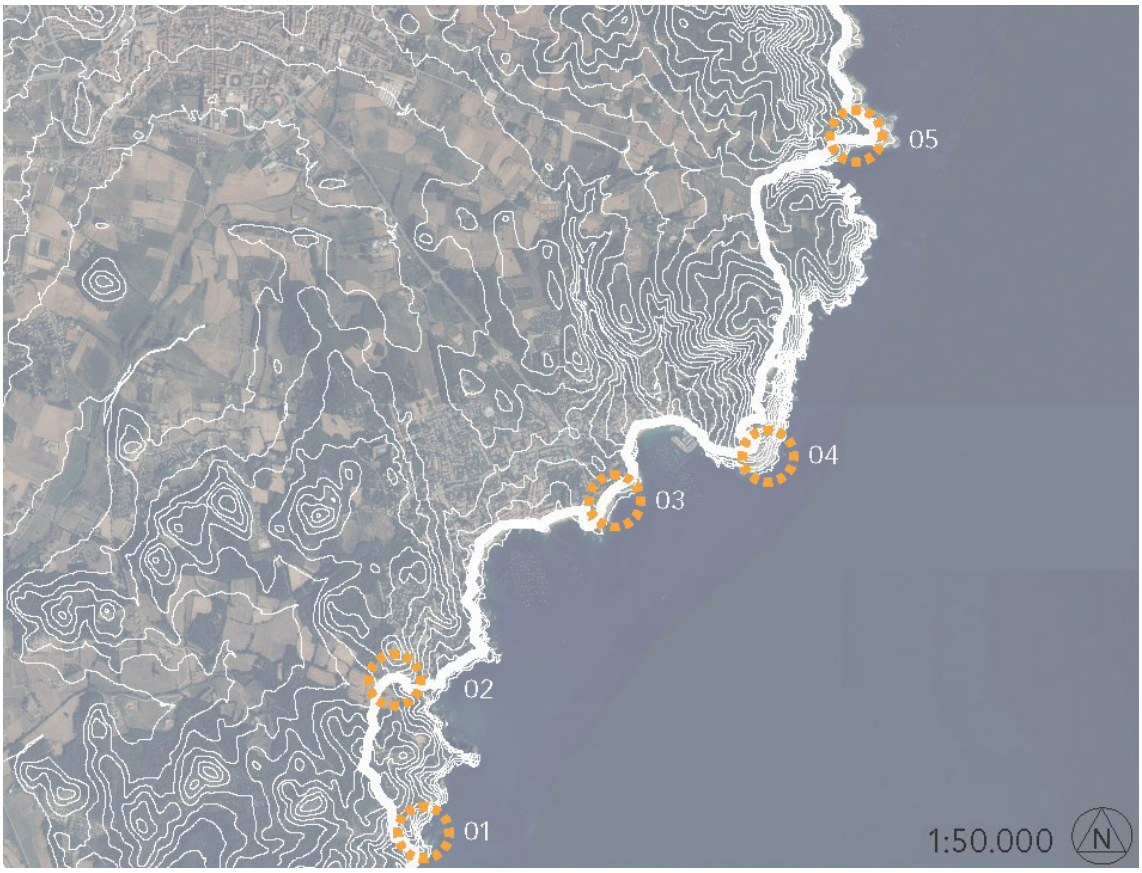
01 Rock beach by Cap Roig

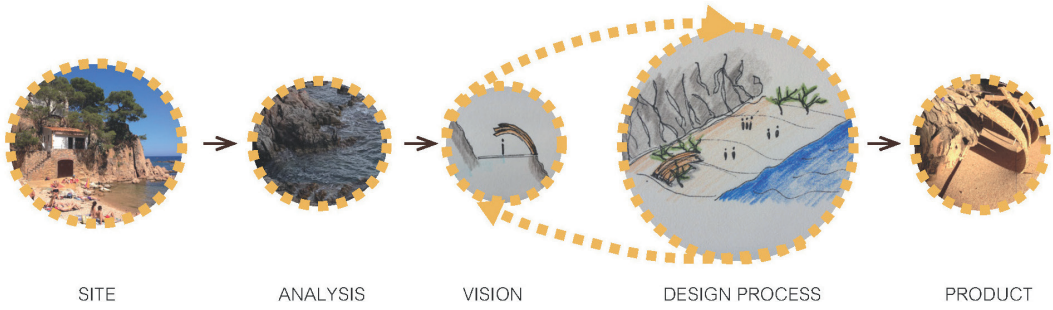
02 Top of Cap Roig

03 Rock beach by Calella

04 Beach of Llafranc

05 Cliff by Tamariu



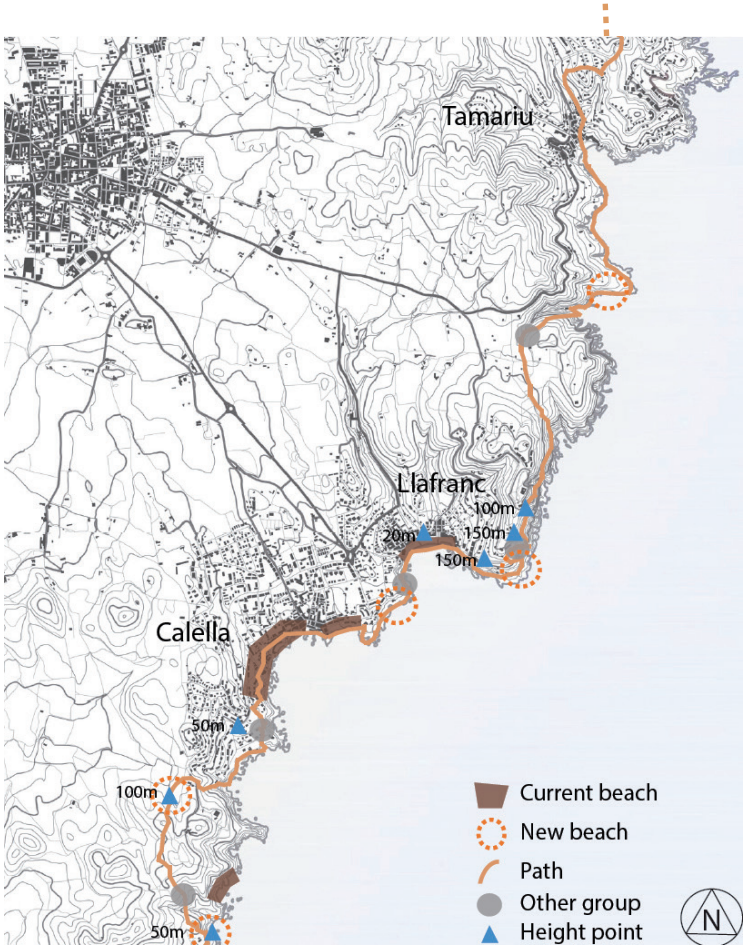


Movement and Rest

The diagram shows what the creative process was like during the creation of the design. The vision and the design process are combined because during the design process we always look back to keep the vision in mind.

It is the vision that combines the movement and rest symbols in the design.

The next step was to work with the sketching and modelling phase.

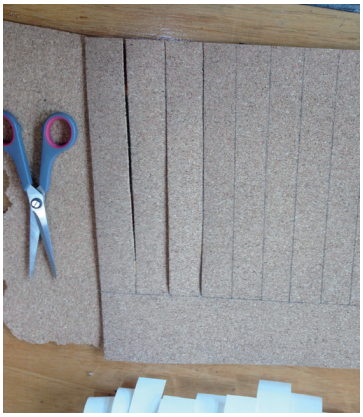



Other option:
path
Stairs

For the model and the sketching phase, we wanted to avoid the new path and beaches affecting the natural environment, so we worked with different structures. These pictures show a model of organic origami and a resting point on top of the mountain.





Materials diagram

Rock → The rocky cliff forms a major part of the landscape and will be integrated in the design.

Water → Water plays a key role in the landscape and will be integrated in the design of the beaches for use.

Cork tree → The cork tree will be used as a whole tree, and will provide shade along the path and on the beach

Pine tree → Pine trees are to grow on the beaches and along the path.

Work day

TIRAMILLES*

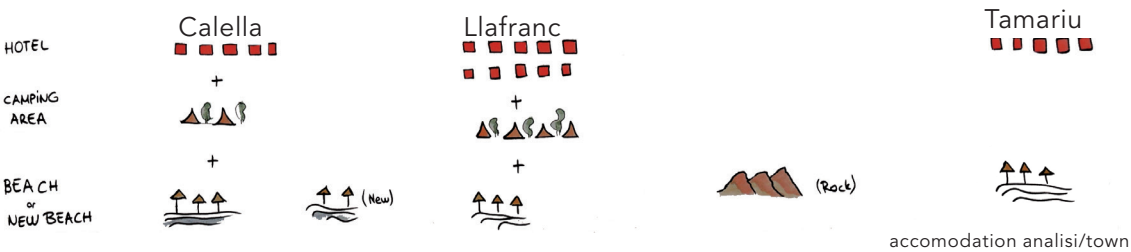
Students:
Bjarke Apollo-Andreasen
Gülistan Karakeçi
Poliana Leite
Clara Pardo Gromaches
Claudia Scipioni
Mathias Soenderskov

When working in a context as rich as that along the coast of Spain, one needs to consider many things. Many different factors add to the atmosphere perceived the length of the coast. There are the wild vertical cliffs, the sounds of the water and its reflections, the smells of the vegetation, and its calmness. These are but a few of the parameters which add to the complete sensory experience throughout the area.

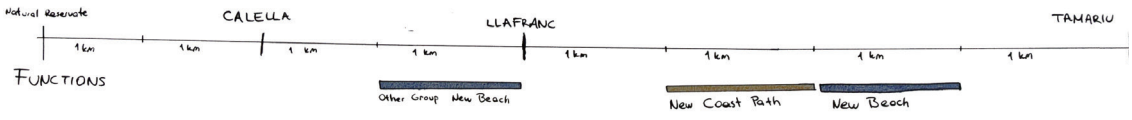
Because of these parameters, new architecture in the area does not need to stand out like an eyesore or shout at the user, but rather needs to reflect the modesty found in the beauty of natural environment. Furthermore it needs to justify its existence by adding value to the area.

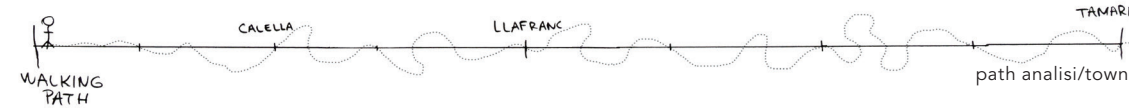
If the architecture does not overpower or create visual noise, nature will work with the architecture and has the potential to amplify the atmosphere in different contexts. The architecture has to be an integrated part of the entire coastal experience

*Catalan metaphor for "Go"

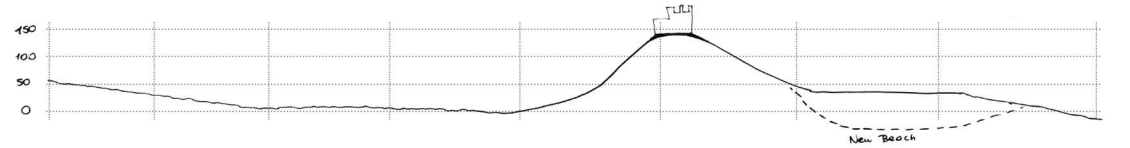


accomodation analisi/town

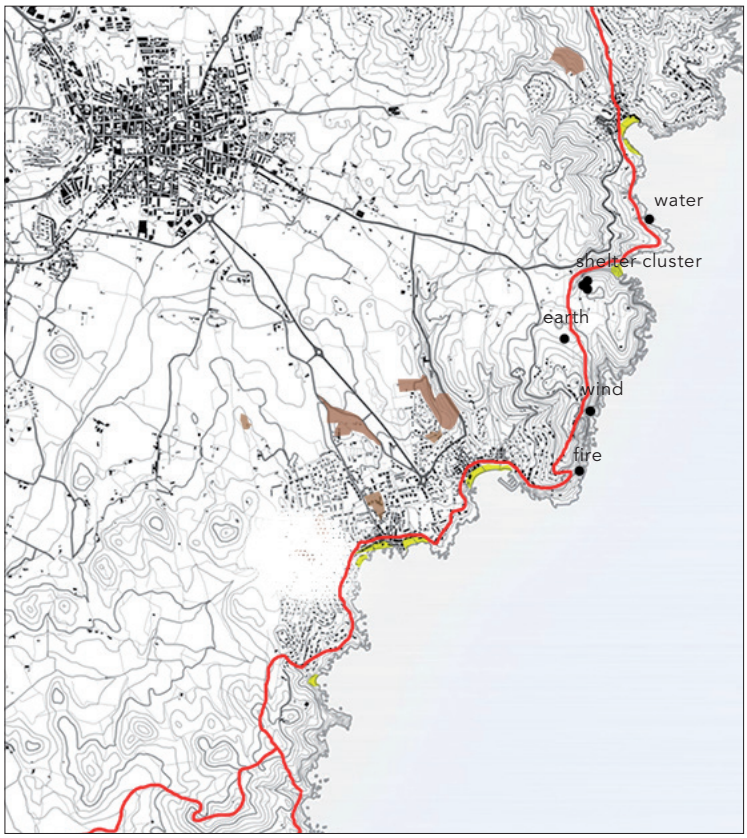


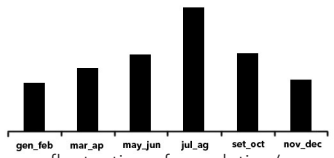


path analisi/town



costal elevation/town (m)

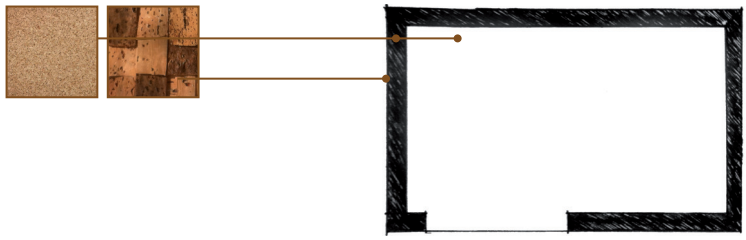


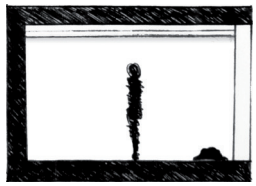


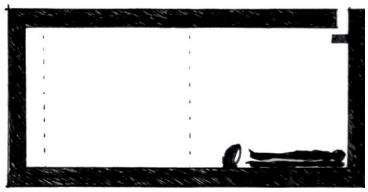
fluctuation of population/season

Tourism

The opportunity to trek or visit key points along the coast, is fundamental in stimulating coastal tourism. This will add another layer to the route and add experience tourism along the coast. Instead of amplifying the existing tourism, the focus is put on a new kind of tourism; one that will extend the season without any further significant load on the existing tourism.

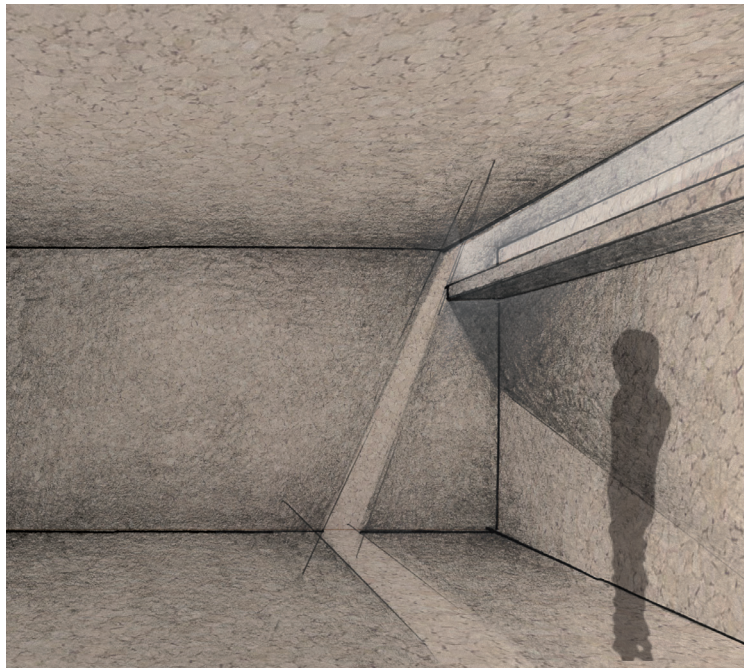


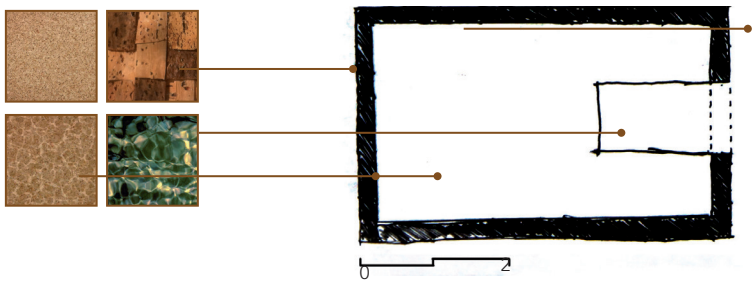


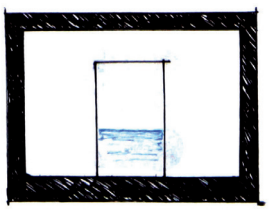


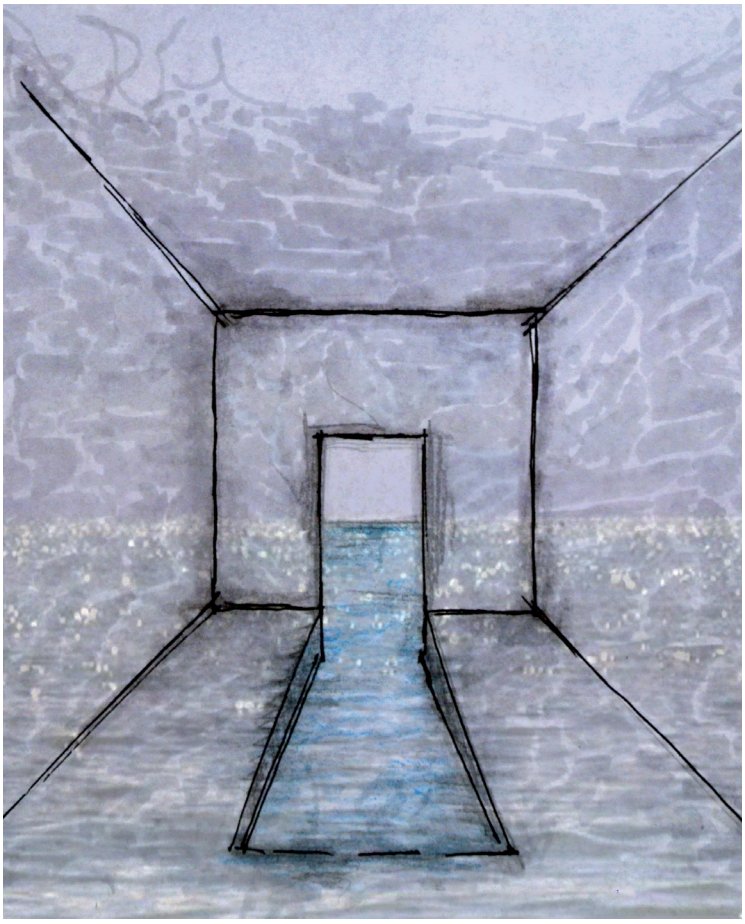
Shelter and Safety

The shelters along the coast differ from experience oriented shelters and accommodation shelters. The accommodation shelter offers space and safety created by the orientation of the opening and the indirect light. The project's shelters are meant as a basic protection from the elements where simplicity is the key to avoid stealing attention away from the environment.



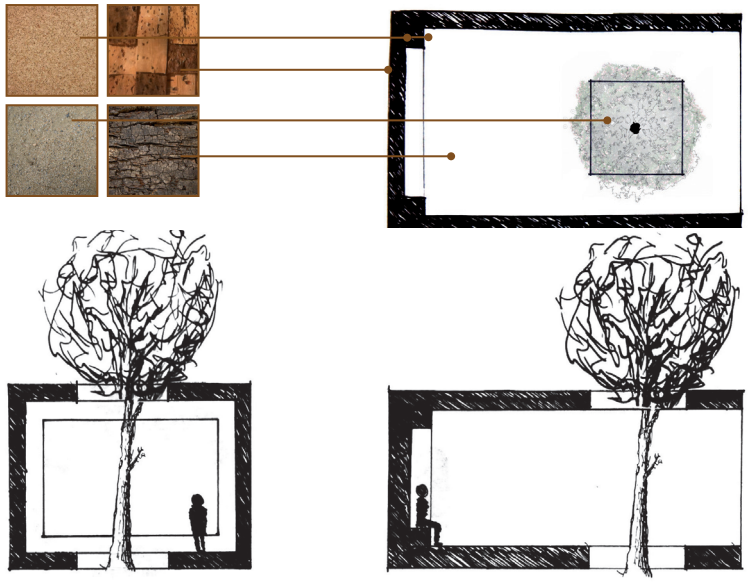


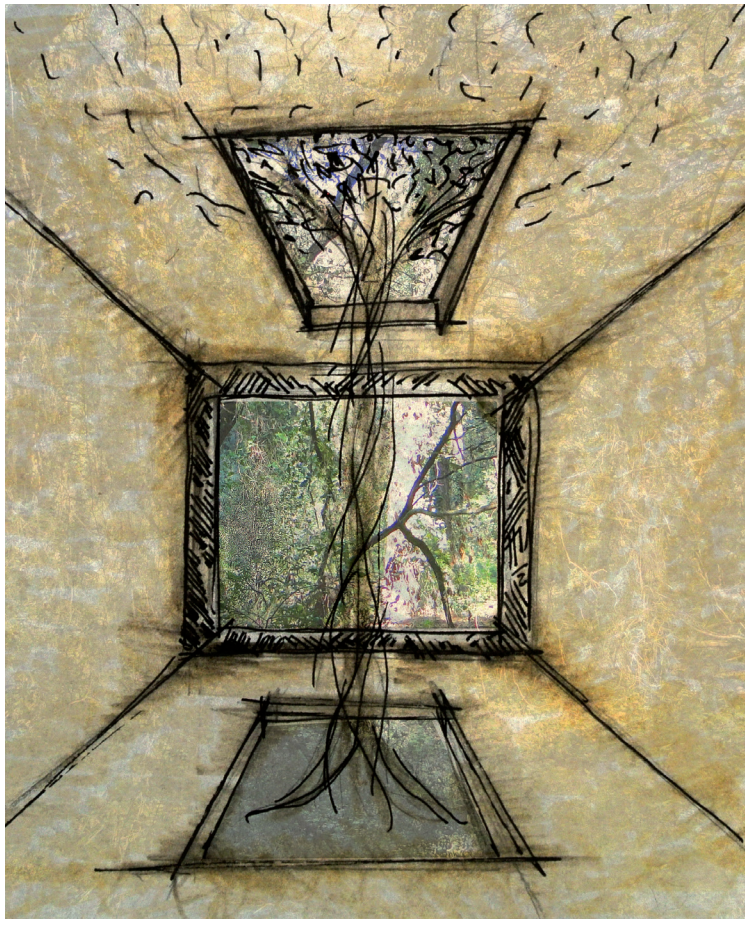




Water and Sight

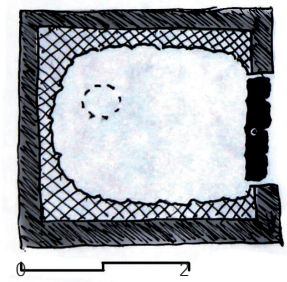
The water pavilion is designed to be near the bank or out on the water, along the coast. The idea is that the horizon and the water is emphasized and framed, as well as showing the direction of the water and providing interaction with it. The movement from standing inside and moving down into the water and up out of it, also creates a different perspective of the view for the visitor.

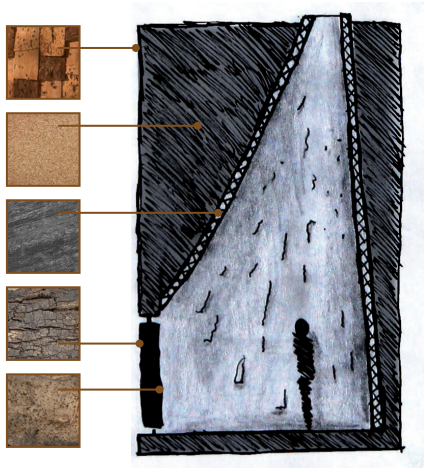


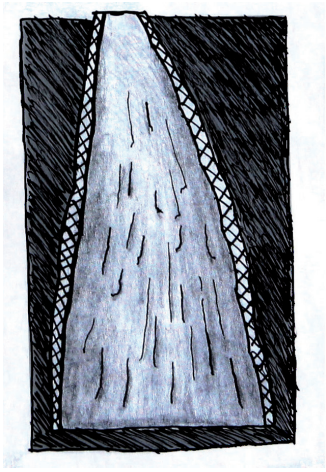


Earth and Smell

The earth pavilion reflects the calmness and tranquillity found in the forests. The smell of the ground and trees will be emphasized by having the trees and soil inside the pavilion. Furthermore the calmness is emphasized by the sound insulating properties of the cork damping down any distracting noise as the visitor moves towards the back of the pavilion. From this spot, the trees and forest will stand out while the pavilion will embrace the user and let them focus on the atmosphere.

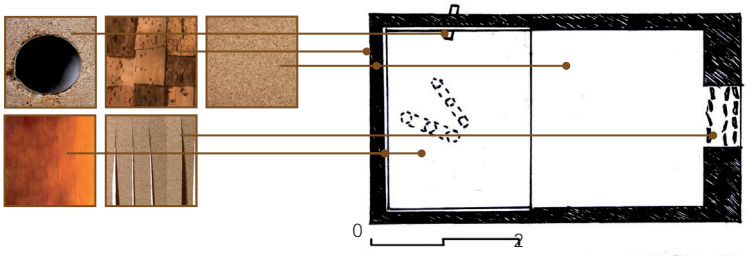


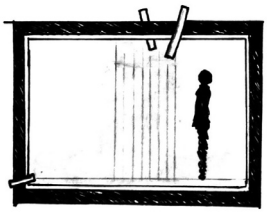


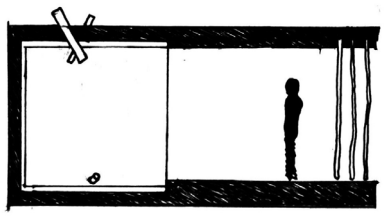


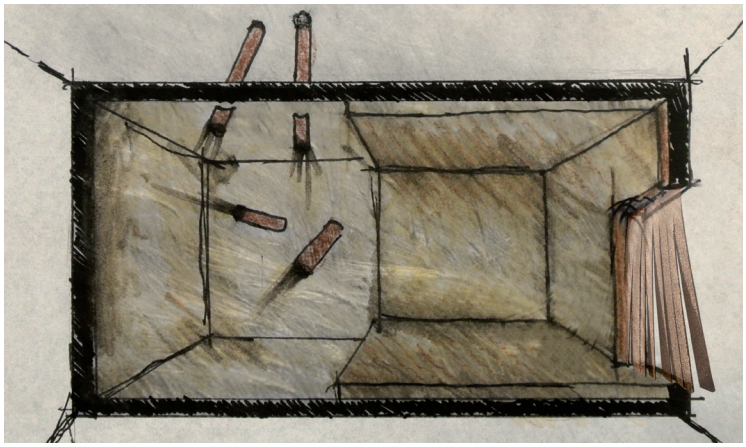
Fire and Touch

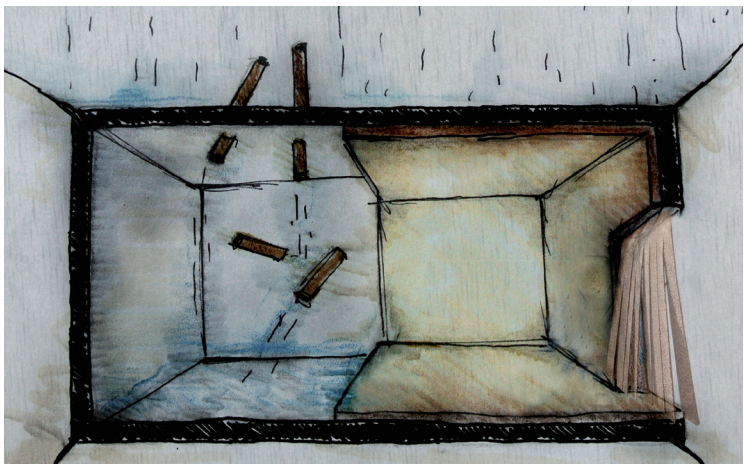
The fire pavilion focuses on touch and the experience of the local material, cork. The pavilion is made from moulded cork, with a thin layer of concrete serving as the inside shell. The cork is burned away, exposing the inverse of the cork texture. The orientation is directed towards the sky, where a single opening lets in light. This exposes the structure, amplifying the depth of the shadows; creating references to the verticality and tactility of the trees and cliffs in the area.











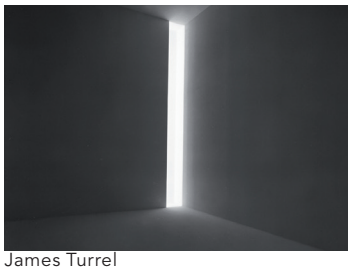
Wind and Sound

The wind pavilion is constructed from cork conglomerate utilizing the acoustic properties of the cork. An emphasis is put on experiencing the sound of the wind and the rain. The visitor will enter through a mesh of cork and gradually experience a change of acoustic properties, because of the change of roughness in the cork material. Steel tubes penetrate the construction, amplifying the sound of the wind and rain.


Fujimoto

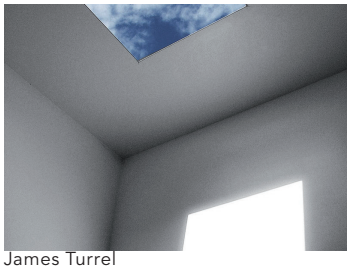

ELEAN


Snöhetta


James Turrel


Ryue Nishizawa


Peter Zumthor


James Turrel


Peter Zumthor


Peter Zumthor

Perspectivation

The continuation of the project lies in refinement and further detailing of the path along the Mediterranean. The design of the different experiences can be further explored by inviting local and international artists and architects to design the pavilions. This will make the path more dynamic and the changeability of nature, its seasons and the architecture of the route is amplified. Furthermore, this will create international attention and make the route a popular attraction throughout the world. For this reason, the pavilions designed in this project serve as examples of how to amplify different atmospheres in a given context.

Calmness and safety

The sea reflects the light into the box

Trekkers in the cluster of shelters

Placement

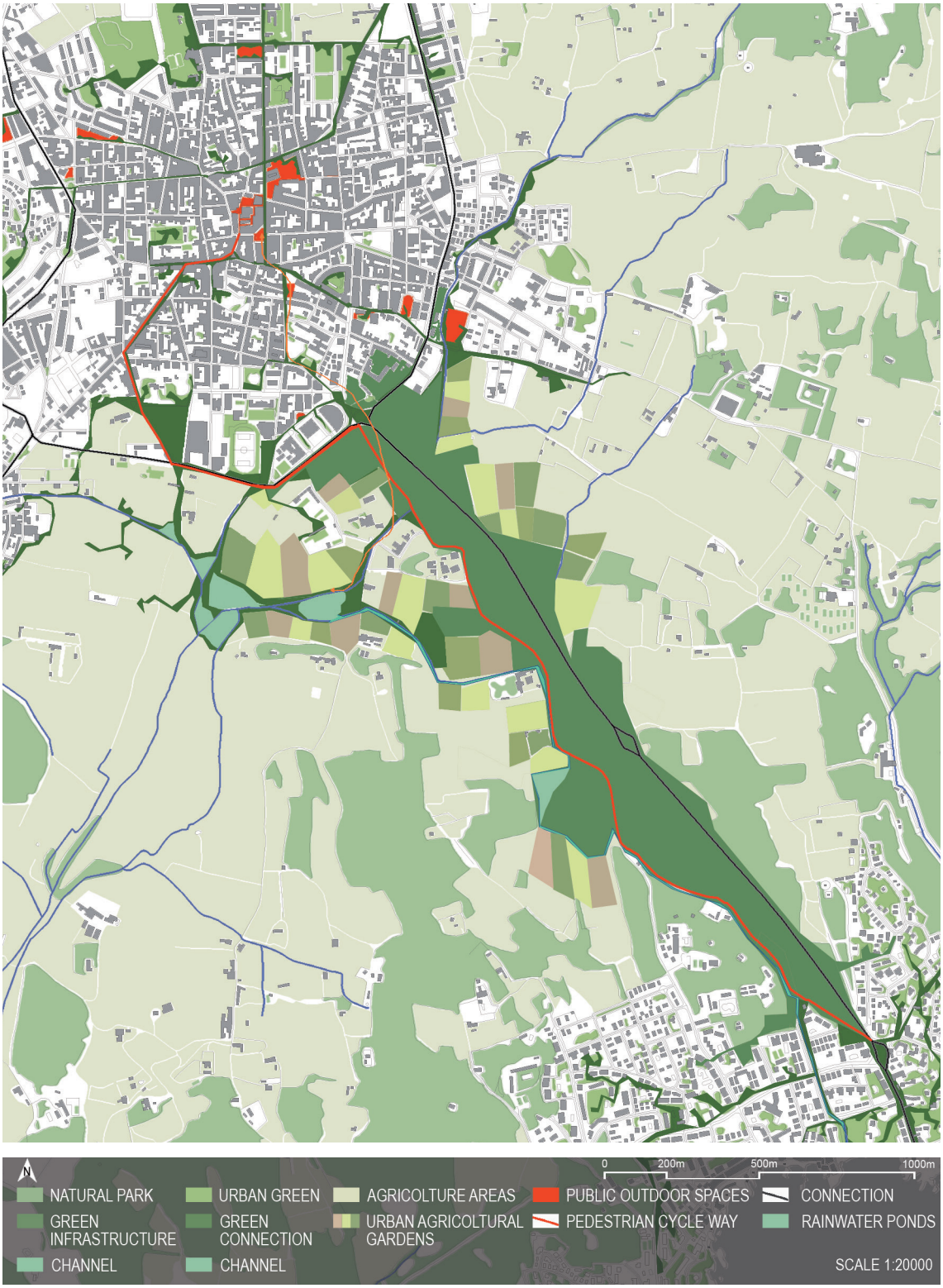
Because of the general principle of simplicity, the placement of the pavilions and constructions are kept simple. This means that the initial design proposals are to be placed on more or less flat surfaces and made of solid cork conglomerate walls. The path along the cliffs will therefore mainly be experienced throughout the path. With further development a more rigid reinforcement can be added to the conglomerate, making it more versatile and opening it up to new locations and new atmospheres.

THE GREEN NETWORK

Students:
Eduardo Aguilar
Bernat Bures
Gaia Elefante
Letizia Gorgo
Esra Kaçar
Herin Rosanthan David

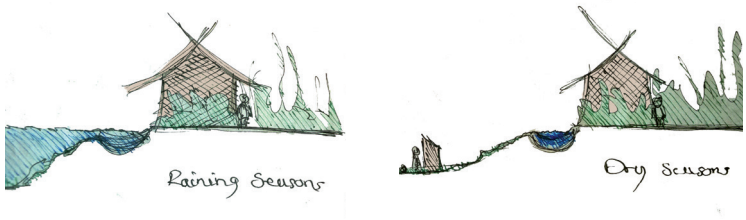
Two parameters have been key factors throughout the project; the lack of pedestrian and cycle paths between Palafrugell and the beach areas of Llafranc and Calella de Palafrugell and, because of the topographical height differences around the area, the possibility of flooding in times of rain.

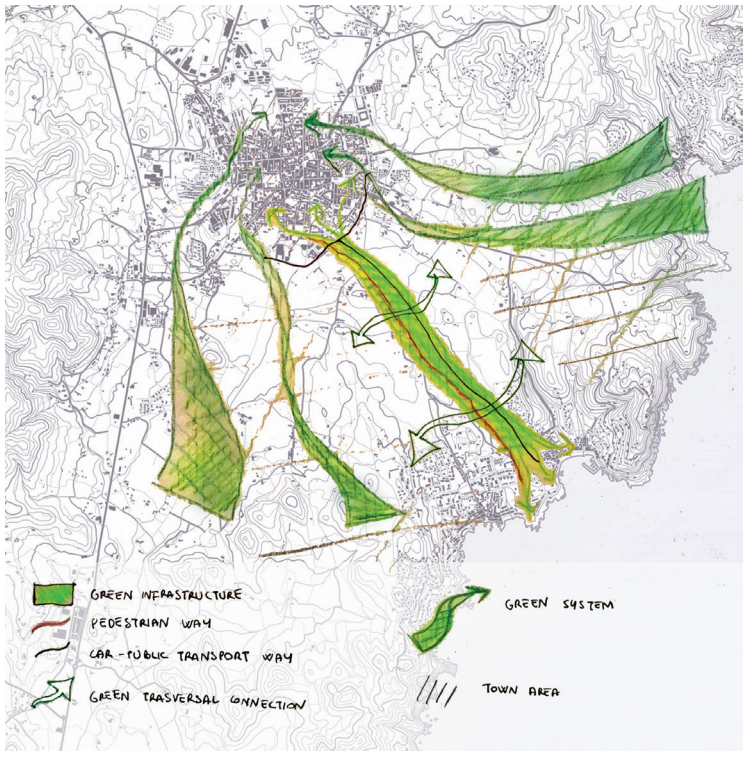
Analyzing the project site shows that there is a main road from Palafrugell to the existing beaches which is preferable only for cars. Next to the main road, the old road which used to connect these areas is still intact. However, this road as well is preferable only for cars. Therefore, it is obvious that there is a lack of roads and paths for pedestrians and cyclists.


N
0
200m
500m
1000m
NATURAL PARK
GREEN INFRASTRUCTURE
CHANNEL
URBAN GREEN
GREEN CONNECTION
CHANNEL
AGRICOLTURE AREAS
URBAN AGRICOLTURAL GARDENS
PUBLIC OUTDOOR SPACES
PEDESTRIAN CYCLE WAY
CONNECTION
RAINWATER PONDS
SCALE 1:20000

Development

The concept is to connect these areas with a green urban field and change the old road into a pedestrian and a bicycle road. The height differences around the area means there is a possibility of flooding around the green fields, and so this has been a design parameter for the project. Connecting the rivers and making artificial seas makes it possible to collect rainwater and therefore prevent flooding in heavy rains. Creating these small seas gives a potential to make viewing points throughout the area and provides water for agriculture in Palafrugell. These small seas and lakes will also help with the natural habitat in the area and give life to an otherwise more settled and quiet region.

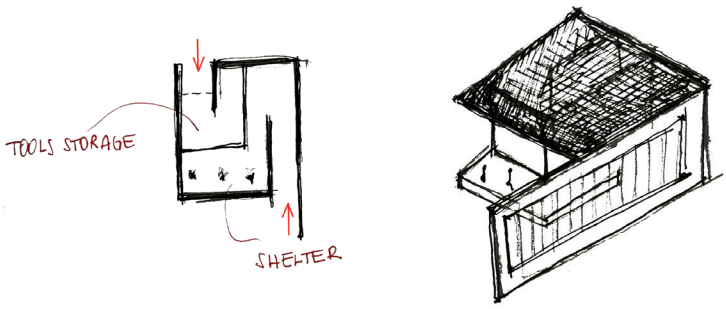





A
A
0
50m
200m
500m
NATURAL PARK
AGRICOLTURE AREAS
URBAN GREEN
GREEN INFRASTRUCTURE
URBAN AGRICOLTURAL GARDENS
PEDESTRIAN PATH
SHELTER
RURAL ROUTE
(from fields directly to market stands)
SCALE 1:5000

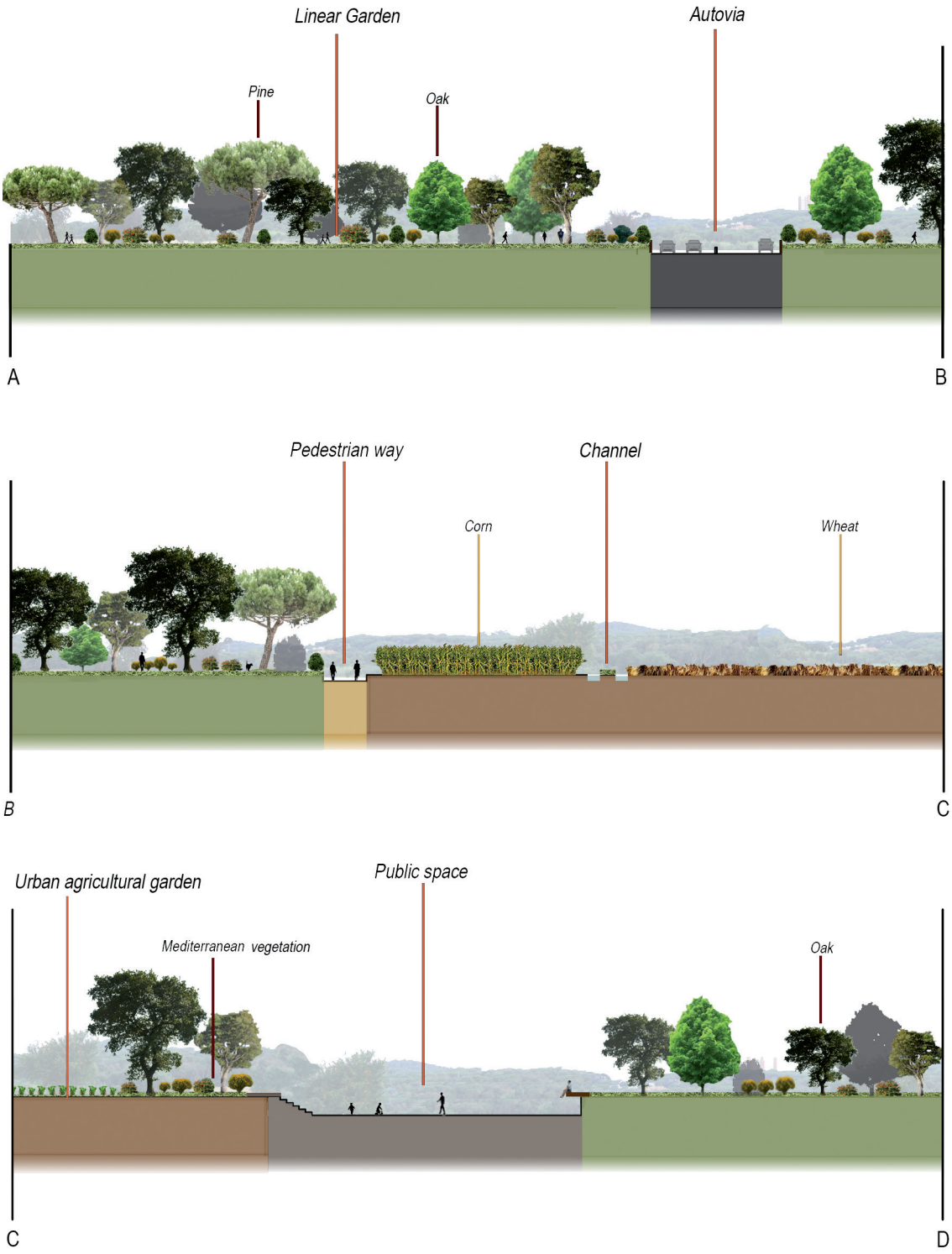
Presentation

The designed pathways will create a series of dramatic views that will unfold the shapes, proportions and relation-ships of the land forms. The different ponds around the area will have their own atmosphere and they will all pre-sent a beautiful view with Palafrugell and the mountains as the backdrop. In some areas the park will be open and flat and in other areas it will be heavily forested. This will create sequences of different landscapes and create a varied experience for the viewer. Along the path there will be small pavilions which will frame the view towards the landscape as well as creating shelter for those who pass by. The changing seasons will give diversity to the landscape and therefore the excursion between the areas will always provide a different experience.



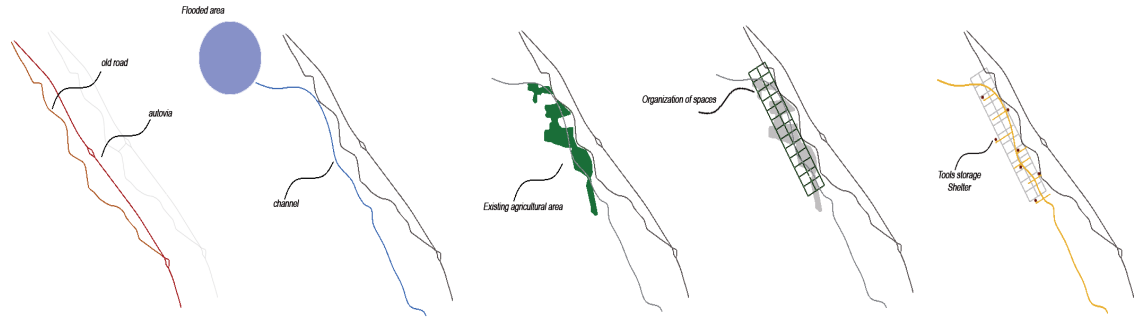
Conceptual Sketches

View from the interior

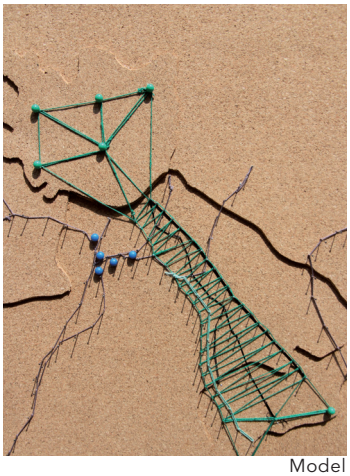


Road section

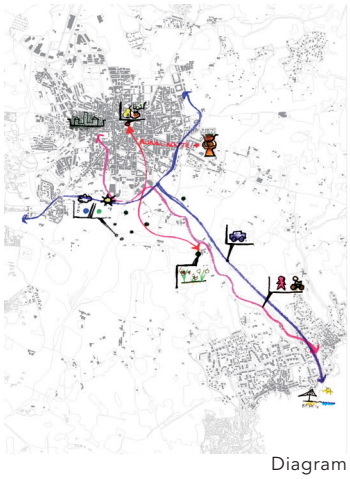
Proposal



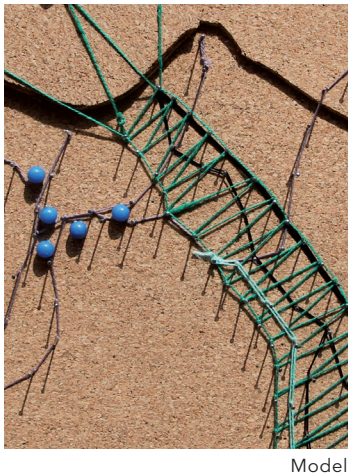
Conceptual diagram



Model



Diagram



Model

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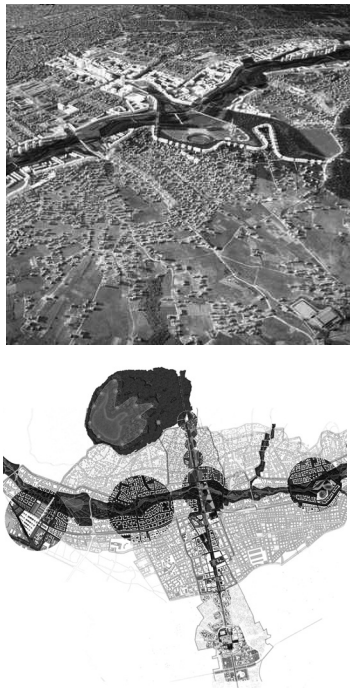
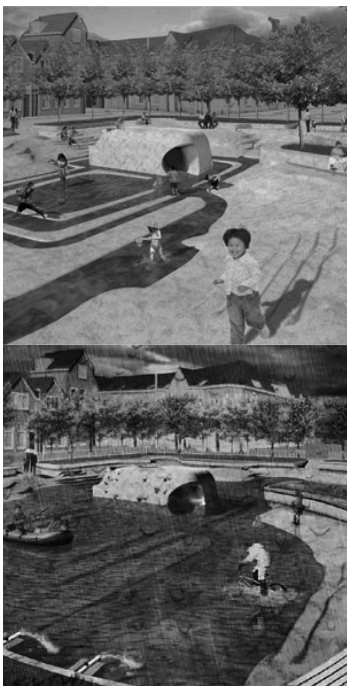


Flowing Boulevard, Tirana

Olmsted Park, Boston

The High Line, New York



Watersquares, Rotterdam

Cabanas no Rio, Sado

The Tourist Routes, Havoeysund

Study Trip, S'Agaró

IMAGE CREDITS

Photo by:

Evci Fikret: p. 8, 14, 28, 37, 38, 47, 48, 61, 62, 72, 92, 124, 156, 167, 187.

Marisa García Vergara: p. 27.

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